

MUSICAL AMERICA

FEBRUARY 10, 1932

FEB 15 1932

DE 1931



Lorelle, Paris

LILY PONS

With Revivals of "Lakmé" and "Sonnambula" Now in Preparation for Her at the Metropolitan Opera House, the French Soprano's Second Season in America Has Been One of Growth and Expansion, Both in Opera and Concert. The "Lakmé" Revival Is Set for February 19.

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WINNING FOR MUSIC ITS RIGHTFUL PLACE IN THE EDUCATION OF THE NATION

By Dr. Charles N. Boyd

THREE
DOLLARS
A
YEAR

TWENTY
CENTS
A
COPY

GEORG SEBASTIAN

The meteoric rise of this young conductor on the horizons of opera and concert—witnessed by press and public of the most critical music centres

Hamburg—Leipzig

Berlin—Barcelona

Buenos Aires

is reconfirmed by the enthusiasm with which his conducting of the "Marriage of Figaro" at the OPÉRA COMIQUE, PARIS, on January 29 was received.



Georg Sebastian will conduct opera and symphonic concerts in France and Russia this spring.

For opera and symphonic concert engagements in the United States

The orchestra of the Opéra Comique in this performance of Figaro was incomparable in fineness, lightness and expression under the new conductor Georg Sebastian who is a complete master in his profession.

—L'Intransigeant, Paris

Georg Sebastian, who became overnight a celebrity in Buenos Aires, conducted his orchestral forces through breath taking climaxes in the finest Salome performance which South America has yet witnessed.

—Deutsche LaPlata Zeitung (Buenos Aires)

One of the best and most perfect Tristan interpretations which we have ever heard—Georg Sebastian is to be credited with an unquestioned success.

—La Nacion, Buenos Aires

The orchestra achieved a richness of dynamic effects seldom heard.

—Weissmann in B. Z. am Mittag, Berlin.

He performed the Kaiserwalzer with such tantalizing and impulsive rhythm that one could hardly sit still.

—Schrenk in D. A. Z., Berlin.

A veritable tornado of applause broke loose after the overture.

—Triest.

Undoubtedly the most eminent artistic personality of this season—a giant among conductors.

—La Noche, Barcelona.

A conductor to the manor born.

—Tageblatt, Budapest.

address

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ANDRÉ MERTENS

BERLIN

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1401 Steinway Hall

NEW YORK

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

TOSCANINI WILL POSTPONE RETURN TO PHILHARMONIC

Notifies Directors of Orchestra That He Can Not Resume Post Early in March, Following Advice of Physicians—Beecham Invited to Conduct as Guest Pending Decision as to His Ability to Return Later—Respighi to Lead One Week's Programs, Including World Premiere of His "Mary of Egypt"

REPORTS which had been widely circulated in recent weeks that the state of Arturo Toscanini's health would not permit him to resume his engagement, as scheduled, with the New York Philharmonic-Symphony for the final eight weeks of the season were confirmed in an announcement by the management of the orchestra on Feb. 6.

The directors of the Philharmonic-Symphony Society announced that, "on the advice of his physician, Maestro Toscanini has been compelled to notify the Society that he cannot resume his post as conductor of the orchestra early in March. Pending a decision as to his ability to conduct later in the season, the directors have invited Sir Thomas Beecham to come as guest conductor. The third week of Maestro Toscanini's period will be conducted by Ottorino Respighi, whose new work, 'Mary of Egypt,' will receive its world-premiere at that time." At the time when MUSICAL AMERICA went to press, no announcement had been made of a definite acceptance by Sir Thomas of the American engagement.

Toscanini's premature return to Europe, when he had completed only the first four weeks of his scheduled period of eight weeks, followed a recurrence of the neuritis in his right arm, for which he had undergone treatments abroad during the last summer.

Respighi Novelty Scheduled

The premiere of the Respighi work was scheduled to be given by Toscanini in a special benefit concert for the orchestra's pension fund in March. The work is an opera-oratorio, calling for the participation of soloists and chorus with the orchestra.

Respighi has appeared as guest conductor in concerts of his works with other American orchestras, and played as soloist in his Piano Concerto with the Philharmonic on his first visit to the United States in 1925 and also in his Toccata in the fall of 1928. Sir Thomas Beecham fulfilled guest engagements with the Philharmonic and also with the Philadelphia Orchestra in January, 1928.

Notables Aid Emergency Relief



A Group of Musical Celebrities Who Foregathered at Madison Square Garden to Buy Tickets for the Benefit Recital Given in the Huge Amphitheatre by Ignace Jan Paderewski on Feb. 8 for the Musicians' Emergency Aid Campaign. Left to Right Are Seen: Nina Koshetz, Jacques Thibaud, Paul Kochanski, Josef Lhevinne, Ernest Schelling (in the Rear), Elisa Aguilar, Bruno Walter, Walter Damrosch and Alexander Siloti

Reiner Leads World-Premiere of Malipiero Work in Philadelphia

Italian Composer's "Concerti" Given by Philadelphia Orchestra — Walter Gives Prokofieff Suite with New York Philharmonic — Charles Lautrup Leads Pennsylvania Symphony as Guest

PHILADELPHIA, Feb. 5.—A feature of the concerts conducted by Fritz Reiner with the Philadelphia Orchestra on Jan. 29 and 30 and Feb. 1 was the world-premiere of G. Francesco Malipiero's "Concerti," which was played from manuscript. The work contains seven sections with a preface, or "Esordio," and a leave-taking, or "Commiato." Each of the inner sections is devoted to the solo exploitation of various woodwinds and brasses. The writing shows a notable feeling for the color and possibilities of each instrument. There is much melody; the piece being, however, essentially a brilliant essay in instrumentation. Sinigaglia's merry "Baruffe Chiozzotte" opened the program and the satiric "La Valse" of Ravel closed it, with Respighi's "The Fountains of Rome," very beautifully played as the other chief item.

For his Philadelphia Orchestra pro-

grams for Jan. 22-23, Mr. Reiner gathered together a group of interesting works that had semi-novelty, since most of them had disappeared from the local repertoire in recent seasons. The *pièce de résistance* was Strauss's "Also Sprach Zarathustra," which used to be a favorite of Carl Pohlig, Mr. Stokowski's predecessor, and of Fritz Scheel, founder of the orchestra. A large scale work, yet with many inner complications, it was read most impressively. Schumann's Overture, Scherzo and Finale, Op. 52, and Brahms's Serenade in A Major, Op. 16, are unrecorded on orchestra lists here and were probably first local performances. Both exhibited typical qualities. The other number was Smetana's intensely nationalistic "On the Shores of the Moldau."

Walter Leads Philharmonic

Bruno Walter returned on Jan. 25 as leader of the New York Philharmonic, his program including two symphonies, the Haydn in B Flat Major and the Brahms No. 2. A novelty was the Suite from Prokofieff's "Prodigal Son." Mr. Walter's adhesion to the traditions and the score indications of the composers was noticeable, and certainly proved a rather good way of giving a concert. This was particularly the case in the Haydn, which was given with reduced orchestra, and read very sensitively

(Continued on page 18)

"BOCCANEGRA" HAS BELATED PREMIERE AT METROPOLITAN

Lavish Production Given Ill-Starred Work of 1850's, as Revised by Composer with Help of Boito in "Otello" Days — Music Has Magnificent Pages and Many Inferior Ones, Contrasting New with Old — Tibbett Carries Heaviest Burdens of Strong Cast and Title Role Is One of Baritone's Outstanding Achievements

By OSCAR THOMPSON

IN the American march of that "Verdi risorgimento" which has occupied an even more conspicuous place in the operatic affairs of Central Europe than in Italy, where Verdi is more to be taken for granted, "Simone Boccanegra" arrived with due flourish at the Metropolitan Opera on Thursday evening, Jan. 28, the first novelty or revival of 1932. "Simone Boccanegra" could qualify in either category; as a revival, because it has been on and off the stage since 1857; as a novelty, because this was a first performance at the Metropolitan and presumably the first in North America.

General Manager Giulio Gatti-Casazza chose an American for his first Simone, casting Lawrence Tibbett for a role that can be described as of Chaliapin proportions. He can be credited with an outstanding success. The other chief male roles, those of Fiesco, Gabriele and Paolo, were assigned respectively to Ezio Pinza, Giovanni Martinelli and Claudio Frigerio. Maria Müller appeared in the one feminine part of consequence, that of Amelia, which had been variously rumored as destined for Elisabeth Rethberg and Rosa Ponselle. The principals were summoned before the curtain repeatedly, taking their bows singly and in groups, with the latter augmented by Tullio Serafin, the conductor; Alex- (Continued on page 5)

"SIMONE BOCCANEGRA." Opera in a prologue and three acts. Libretto by Francesco Piave, revised by Arrigo Boito. Music by Giuseppe Verdi. Sung in Italian. First time in the United States. At the Metropolitan Opera House, Jan. 28, evening.

THE PROLOGUE

Simone Boccanegra.....Lawrence Tibbett
Jacopo Fiesco.....Ezio Pinza
Paolo Albani.....Claudio Frigerio
Pietro.....Paolo Ananian

THE PLAY

Simone Boccanegra.....Lawrence Tibbett
Maria (Amelia).....Maria Müller
Jacopo Fiesco.....Ezio Pinza
Gabriele Adorno.....Giovanni Martinelli
Paolo Albani.....Claudio Frigerio
Pietro.....Paolo Ananian
A Capt. of the Arbalisters.....G. Palmieri
Amelia's Maid-servant.....Pearl Besuner
Conductor, Tullio Serafin

San Francisco Launches \$175,000 Campaign for Symphony Fund

Future of Orchestra Said to Hinge Upon Success of Drive for Public Subscriptions — Basil Cameron Hailed as Brilliant Guest Leader of Midseason Concerts by Orchestra

SAN FRANCISCO, Feb. 5.—The Musical Association will open a community drive for \$175,000 by popular subscription for the San Francisco Symphony on Feb. 15, \$50,000 of that amount being required to complete the current season and the remainder to assure a start for next season. Considerable optimism is felt as to outcome of this campaign.

While the affairs of the orchestra await a solution, the Symphony, under the fine guest leadership of Basil Cameron, has given several excellent programs.

Werrenrath Is Soloist

Reinold Werrenrath was soloist on the all-Wagner program for the ninth pair of symphony concerts on Jan. 22-24, singing "Wotan's Farewell" and the "Evening Star" from "Tannhäuser." His best work was done in the latter excerpt. The orchestra did fine work in the accompaniments and achieved some splendid moments in the following orchestral numbers:

"Siegfried's Rhine Journey"
"Siegfried Idyll"
Overture and Bacchanale from "Tannhäuser"
Introduction to Act III and Dance of the Apprentices from "Meistersinger"

For the ninth of the Friday night "pops," Mr. Cameron presented a tuneful program, with Willem Dehe, 'cellist, as soloist. The program:

Overture "Di Ballo".....Sullivan
Entr'acte from "Rosamunde".....Schubert
"The Bee".....Schubert
Second Movement from D Minor Concerto
Minstrel Chant.....Klengel
Spanish Serenade.....Glazounoff
Mr. Dehe
Roumanian Rhapsody.....Enesco
Suite "La Boutique Fantasque"
Variations on a Tchaikowsky Theme. Arensky
Festivals.....Debussy

Mr. Dehe scored a pronounced success in the Glazounoff numbers, and was obliged to repeat the Serenade. Schubert's "Bee" also had to be repeated, the first violin section taking well-merited bows.

The second of the Young People's Symphony Concerts given in the Tivoli Theatre on the afternoon of Jan. 29 drew a larger audience than the first. The performance was also much superior to that at the initial concert. Following the introductory remarks by Ian Alexander, the orchestra played the following program:

Finale from "Oxford" Symphony...Haydn
Andante from E Flat Symphony....Mozart
Larghetto from Symphony No. 2...Beethoven
Allegretto from Symphony No. 8...Beethoven
Song: "Oh, Worship the King".....Haydn
Overture to "The Marriage of Figaro"
Mozart

E. C. Mills Returns to American Society as General Manager

E. C. Mills, who until 1929 was chairman of the administrative committee of the American Society of Composers, Authors and Publishers, and since 1929 head of the Radio Music Company, Inc., will return to the American Society as general manager, beginning March 1.

Demonstrations of the clarinet and bassoon were incorporated during Dr. Alexander's commentary. The women's chorus from the San Francisco State Teachers' College, trained by Mary Weaver McCauley, led the singing.

Beethoven Mass Performed

Under the baton of Hans Leschke, leader of the Municipal Chorus, orchestra and chorus presented Beethoven's "Missa Solemnis" in the Exposition Auditorium for the municipal series audience on Jan. 21. The soloists were Audrey Farncroft, soprano; Ruth Waterman Anderson, contralto; Allan Wilson, tenor; and Everett Foster, bass. Uda Waldrop presided at the municipal organ. The performance was a distinct credit to all concerned.

Mary Wigman made her Pacific Coast debut here in the Tivoli Theatre on the night of Jan. 30, winning an ovation of tremendous proportions for the originality of her art. A house sold out almost a week in advance of the recital caused Manager Peter D. Conley to arrange a second event for Feb. 14. José Iturbi also drew a packed house for his piano recital in the same theatre on the night of Feb. 1.

MARJORY M. FISHER

ORGANISTS HONOR HOLST

National Association Fetes Composer at Dinner

In honor of Gustav Holst, the distinguished English composer, now in this country to give a series of lectures at Harvard University, the National Association of Organists gave a dinner at the Pythian Temple on the evening of Feb. 2. Dr. T. Tertius Noble, chairman in the absence of Harold Vincent Milligan, president of the association, read a greeting from Mr. Milligan, who was unable to be present owing to a professional engagement.

Many prominent organists attended the dinner, after which Mr. Holst delivered an engaging lecture on "England and Her Music," a review of the development of the art from its beginnings up to the present day. He was given a most cordial welcome following Doctor Noble's introduction and again at the close of the lecture.

PLAN FOUNDATION FOR CHAMBER MUSIC

Project for New Centre Is Announced at Concert Honoring Lewisohn

A chamber music foundation, devoted to the giving of free concerts and the instruction of young players, and forming a repository for music of this class comparable to a public library, will be founded in New York in the near future. The first institution of the sort in the country, a site has already been donated for it in the Bronx near the site of the new Hunter College buildings, and construction may be begun in the fall. A drive for funds to endow the new institution will be started within the next year.

The project was announced at a testimonial concert to Adolph Lewisohn, noted music patron, at Hunter College on the evening of Jan. 28. Mr. Lewisohn will be the chief patron of the new centre, the plans for which

Fritz Mahler, Nephew of the Composer, Wins Success as Conductor



Jacobi
The Young Berlin Conductor, Fritz Mahler, Who Has Been Well Received in Recent Orchestral Concerts

BERLIN, Feb. 1.—A nephew of Gustav Mahler is carrying on the musical tradition of the family, having won favorable tributes for his work as leader of concerts in several cities. Fritz Mahler, despite his youth, has this season conducted three concerts of the Dresden Philharmonic Society. His programs for these concerts contained the Fourth Symphony of Mahler, the Sixth Symphony of Bruckner, and various modern works, including a first performance of Jerzy Fitelberg's Second Orchestral Suite, and new compositions by Nikolai Lopatnikoff, Vladimir Vogel, Eugen Zador and Ernst Krenek.

As Guest Conductor

Mr. Mahler recently appeared as guest conductor of the Berlin and Copenhagen radio orchestras, the former station having invited him to give the First Symphony of Gustav Mahler in what is believed to have been its first broadcast performance in Germany. He has also conducted the Wiesbaden Symphony on several occasions, and has been invited to conduct his famous kinsman's "Resurrection" Symphony with the Warsaw Philharmonic and to lead a concert in Munich.

CHICAGOANS SEEK FUND OF \$500,000

Insull Opens Drive for Guarantors as Opera Season Ends

CHICAGO, Feb. 5.—Samuel Insull, president of the Chicago Civic Opera, announced after a meeting of the trustees on Jan. 25 that unless guarantors renew pledges of \$500,000, there will be no Civic Opera season next year. No contracts with artists or new expenditures will be entered into until the fund is assured, he said. Solicitation of funds will start soon, and guarantors will be given concessions in prices and seating.

The \$500,000 fund was subscribed in 1927 to cover a five-year period, and expired at the close of the present season. Supplementary guaranty funds to widen interest in opera and to prevent the entire fund from expiring at the same time were subscribed in 1928 and 1930. These now amount to \$100,000.

Thus what may possibly be Chicago's last opera season for some time to come, came to an end with "Martha," time-honored finale of the Chicago season, on Jan. 30. The house was entirely sold out, as had been all of those of the last performances. The cast was that which had sung the work in previous presentations: Mmes. Turner and Glade, and Messrs. Schipa, Lazzari, Baccaloni and Ringling in the leading roles.

A New Lohengrin

The final fortnight of the season was devoted mostly to repetitions of works that had proved popular with the public. There were some changes of cast. The illness of René Maison put Paolo Marion into the name part of "Lohengrin" on Jan. 21. It was Marion's greatest opportunity of his first season with the company, and he rose to the moment with quite the best singing of his entire engagement. The voice was free, pure, and of engaging quality. His success was such that the management retained him in the role for the final performance of this opera at the matinee of Jan. 30.

The final "Meistersinger," on Jan. 26, had Lotte Lehmann for the Eva, thus immeasurably strengthening an otherwise magnificent production. In fact, so exceptional was every detail of Mme. Lehmann's singing and interpretation that it tended somewhat to throw the role out of perspective. Her exquisite singing at the beginning of the first act, and in the duet with Sachs and the quintet of the third, remain as one of the most thrilling memories of the season.

Pampanini as Nedda

A popular-priced "Cavalleria Rusticana" and "Pagliacci" on Jan. 23 had Claudia Muzio for the Santuzza, in excellent voice and in one of her best roles, and gave to Rosetta Pampanini her third role of the season as Nedda. The interesting newcomer sang, as seems to be her invariable habit, with superb vocal control and deep and communicative feeling. The realism of her acting again aroused discussion.

Two performances of "Carmen" with Conchita Supervia, on Jan. 23 and 27, the former with René Maison as Don Jose, the latter with Antonio Cortis in this role and Cesare Formichi as the Toreador; "Mignon" on Jan. 19; "Giocanda" on Jan. 25; and "Traviata" on Jan. 28, filled out the last two weeks.

ALBERT GOLDBERG

"Simone Boccanegra," at Metropolitan, Contrasts Early and Late Verdi



Carlo Edwards

Boccanegra with His Daughter. Lawrence Tibbett in the Title Role and Maria Müller as Amelia

(Continued from page 3)

ander Sanine, the director, and Giulio Setti, the chorus master.

Much of the show of enthusiasm attendant on the many curtain calls was obviously genuine, some as obviously manufactured, as when the horny-handed gentleman behind the rail indulged in tumultuous palm beatings at the first glimpse of some spacious but very papery-looking scenery. The production in its entirety had this sense of spaciousness, and in its crowd scenes the sumptuousness traditionally associated with the Metropolitan. The old opera was given every reasonable opportunity to put its best foot forward.

Length of Its Stay Problematical

Whether it will live beyond two or three seasons at the Metropolitan is problematical, as are all such revivals from the tessellated Verdian past. Already, "Luisa Miller" seems to be destined for the discard, though it was very cordially received when given its first Metropolitan performances two seasons ago. But cessation does not mean death for these old Verdi works. They will come back, drop out again, reappear. Their flaws defeat them; their vitality keeps them alive. "Simone Boccanegra," one of the most prodigiously flawed, is also one of the most prodigiously vital. Its first Metropolitan audience listened to much that was flat, trite, characterless and banal. But it listened also to some of the most magnificent pages that Verdi or any other composer has written for the lyric stage.

Two operas, in fact, were disclosed with this first New York revelation of "Simone Boccanegra"; one, that of Piave and the relatively early Verdi of the eighteen-fifties; the other, that of Boito and the relatively late Verdi of the eighteen-eighties. The score, as disclosed in the revised version produced at Milan in 1881, nearly a quarter of a century after the world premiere of the original in Venice, on March 12, 1857, alternated the Verdi of "Trovatore" with the Verdi of "Otello." Monterone jostled Iago. Ernani was admitted into the presence



Carlo Edwards

The Council Chamber Scene of the Metropolitan Production of "Simone Boccanegra," Showing (Center) Lawrence Tibbett as Simone and Maria Müller as Amelia and Near Them, at Right, Giovanni Martinelli as Gabriele and Ezio Pinza as Fiesco

of Ford. The Doge of Genoa breathed his last to a haunting orchestral phrase that was to bring something of mystery into the veiled English night of "Falstaff." He never changed, this Verdi; yet he was the composer who changed more than all others. The first day of creation wrote what the last day of reckoning should read—but in what an amazingly different light!

A Revival by Way of Vienna

America's belated acquaintance with this made-over product of the man of Busseto may be traced, at least indirectly, to the Verdi craze that has been so curious a development of recent years in Austria and Germany. The devoted Franz Werfel, as could be taken for granted, had more than a finger in the pie. After "Macbeth," "Luisa Miller" and his variously amended "Forza del Destino" had been mounted in sundry German-language theatres, Werfel took "Simone Boccanegra" in hand and did his best to clarify the plot, with the result that Vienna produced the old opera with a considerable show of success in 1930. Berlin and other cities of the Reich took it up, and this kindled fresh interest in the work in Italy. The Metropolitan, producing Italian opera in Italian, had no reason to use the German text of the Werfel edition. As for the bafflements of the plot, audiences that could accept "Trovatore" and "Forza del Destino" could be trusted with the visual perplexities of "Simone Boccanegra."

No one knew better than Verdi why "Simone Boccanegra" had been a fiasco at its first performance some seventy-five years ago. In his letters he is found referring to the work as "gray and monotonous." He realized that

the plot was one of unrelieved gloom. But Verdi believed in gloom. He was convinced that in Simone, an ex-corsair of the fourteenth century who became the Doge of Genoa, and in Fiesco, the patrician who became Simone's mortal enemy because this man of the people had possessed an aristocrat's daughter, he had two characters that could be made something of; and he was right. But he realized also that the opera was badly put together. Hence the revision.

Plot Derived from Spanish Drama

The original was derived from a Spanish play by that same Gutierrez who wrote the drama of "El Trovador," from which Cammarano derived the mixed babies of the libretto of "Il Trovatore." Gutierrez was at one time Spanish consul in Genoa and there became interested in the historical Boccanegra, a commoner who seems to have been a merchant-privateer, rather than a pirate, and who was elevated to the dizzy heights of Doge in a time when Genoa was a power on the seas. Boccanegra was poisoned by an enemy noble. But the dramatic and operatic Boccanegra was not to be such a simple Simon. He must needs have a child by Maria, the daughter of the haughty Fiesco; the beloved Maria must die and the daughter stray away, none knowing where; the implacable Fiesco must assume another name and foment insurrection. Young Gabriele must hate the Doge, the while paying court to the fair Amelia, who isn't really Amelia but the second Maria, long-lost daughter of Boccanegra and grand-daughter of Fiesco. Paolo, a politician who feels it was he who "made" the Doge, must seek to abduct Amelia; when thwarted, he must be the one to give his

ruler poison. Most of the time, the characters are in ignorance of each other's identity; Amelia even of her own.

The opera is in five scenes, divided as prologue and three acts, the first act having two scenes, and there being a lapse of twenty-five years between the prologue and the first act. Boccanegra is first seen as a young lover and adventurer. Thereafter he is viewed as a middle-aged ruler and tender parent. In the prologue he is acclaimed as Doge at the very moment of his anguish over the discovery of the death of Fiesco's daughter. In the first scene of the first act he rediscovers his long-missing child. At the end of the opera, with death upon him, he restores her to her grandfather, Fiesco.

Superb Ensemble in Council Scene

Full of turbulence as it is, the tale has, for early Verdi, relatively little fatality. The Doge dies; his poisoner, Paolo, is executed. There is one other killing, but it is of a character that never appears; an incident of the abduction of Amelia by the henchmen of Paolo. It leads to the climax of the most famous scene of the opera, that of the Council Chamber, the second scene of the second act. A mob storms the Chamber and Boccanegra, by his eloquence, quells a riot. He is accused by Gabriele of being behind the abduction, the relationship of father and daughter being as yet a secret. Boccanegra suspects Paolo and calls on that miscreant to curse the culprit, as yet unknown. Paolo pronounces the enforced "maledetto" on himself in an ensemble of great power. The music built up for the principals and chorus on the phrase "Il suo commosso ac-

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GUSTAV HOLST, ON AMERICAN VISIT, APPROVES OUR WAYS

Noted British Composer, Here to Lecture at Harvard, Refuses to Avow Any "Theories" of Teaching and Claims Interviews Make Him Shy—Appeared as Guest Conductor of the Boston Symphony, Introducing His "Hammersmith" to America

By QUAINANCE EATON

"THE very idea of an interview spoils what might have been a good talk," said Gustav Holst plaintively. "I never give them in England. And I am impossible."

Thereupon, the noted British composer, who is now visiting America to lecture at Harvard, and has thus laid himself open to the clamorous journalistic customs of this country, almost succeeded in proving his contention of impossibility as an interviewee—but not quite. For he will talk if urged—about gardens and lawns and walking trips. But not about his contemporaries. Not one word.

And as a further dash of cold water he said:

"I have no opinions, you see. And few convictions."

Transplant the man whose orchestral suite, "The Planets," has perhaps made him best known here, from a quiet tête-à-tête to the head of a speaker's table or a lecture platform, however, and this diffidence disappears. The inscrutable blue eyes behind their thick glasses grow warm with his subject (most often the art of composition, sometimes British music through the ages—still minus discussion of contemporaries), and the flow of speech has none of those hiatuses that an interviewer tries desperately to fill.

Once Played as Trombonist

Anecdotes upon which his lips are sealed in the rare interviews he grants are told without reluctance in public, if he wants to make a point. There was, for example, the story in illustration of the snobbishness of the English in regard to their native musicians, which he told at the dinner given him in New York by the National Association of Organists.

Mr. Holst was once a trombonist, this being one of the musical activities of his younger days which he grouped under the general head of "doing anything and everything in music" when questioned privately, and which included study of the piano and organ.

"In the 'nineties," he said (at the dinner), "I was one of a little band that used to look for seaside jobs in the summer. One summer we had an English conductor, two-thirds of the men were English, and one-third foreign musicians. We got paid two pounds a week, no traveling expenses. The next summer we had a foreign conductor, were dressed up in uniforms with gold braid, and billed as a foreign orchestra. Two-thirds of the players were still English, but the difference was this: we got paid three guineas a week, and all expenses found."



Lambert

Gustav Holst, the Noted British Composer, Who Will Be Guest Professor of Composition at Harvard

This modest gentleman, who so startlingly reverses the usual procedure of public shyness and private garrulity, is English through and through, but his name might puzzle genealogists.

Of Swedish Ancestry

"You are of German ancestry?" we questioned, having seen a parenthetical "von" before his father's name.

"Now let's thrash this out," he replied, surprisingly communicative. "Holst is a Swedish name, and my family came originally from Sweden. But there was a migration to Russia, and my great-grandfather was born in Riga. Where the 'von' came from I do not know, but I have dropped it myself. I once met some von Holsts in this country who came from a German branch. But frankly, family trees, even my own, do not interest me very much."

Another silence.

"Your teaching?" This proved a venture into the void, despite the fact that he has long been noted for his pedagogical talent, and has been music master in several well-known London schools. Particularly interesting has been his work with adult amateurs in Morley College, and he has been music master at St. Paul's Girls' School since 1905.

Scouts "Theories" of Teaching

"Have I any theories, you mean? No, no theories. No fixed ones. It all depends upon the students. How can I set a formula and abide by it, when every individual is different? Oh, you Americans, how you love to analyze everything!"

This was said, not scornfully, but in amusement. Mr. Holst likes us very much. This is his third visit to America. The first, in 1923, was followed by another in 1929. On his first visit he conducted his "Hymn to Jesus" at the Ann Arbor Festival. The present one, of six months' duration, has already included appearances as guest conductor with the Boston Symphony, where he introduced his orchestral scherzo,

"Hammersmith," and led several of his other works.

Mr. Holst was greatly pleased at the news that Albert Stoessel has rearranged the New York Oratorio Society program of March 14 to include his Two Psalms, for chorus, string orchestra and organ. The composer plans to come down from Cambridge to hear the performance.

Other ties than musical ones bind him to this country.

"I really came over also to see my brother, Ernest Cossart," he confided. "He is an actor, playing in 'The Devil Passes,' on Broadway. He has a daughter, Mary, who is in the New York production of 'Hay Fever.' He has been here for more than twenty years."

American ways interest this quiet Britisher. The open sweeps of country, rolling green lawns, miraculously without any of the exclusive walls and hedges which make an English walk so shut in, delight his soul and satisfy that longing for wide

spaces which even an Englishman may feel.

"But there is one thing I do not understand," he declared. "That is your avowed longing to do a great many things for which you say you have not time. I believe—now do not be angry—that if you really want passionately to do something, you will find time. I used to study Sanskrit in the train—I learned the alphabet, at least. Much good it did me, but I learned it."

"Now, however, my attitude is far better than yours. I frankly admit I'm lazy when I don't want to do anything very much. It saves so much wear and tear."

But the man who has quietly gone on his way and won a name for himself as a composer and teacher is not lazy—he merely knows what he wants most and has very efficiently set about to get it, without any fuss. He cannot talk about it, but others can—and do.

Campaign to Raise Funds for New York Opera Comique Opened Successfully

A campaign to raise \$10,000 for the New York Opera Comique was recently opened by a committee headed by Mrs. Eldon Bisbee. One-fourth of the required sum has already been raised, according to the report made at a meeting of the committee at the home of Mrs. Bisbee on Jan. 27. A single gift of \$1,000 by Mrs. Paul D. Cravath was recorded. Two more committee meetings are to be held this month.

TO MUSIC LOVERS:—

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Pizzetti's "Dèbora e Jaèle" Has First Rome Hearing

Successful Royal Opera Production of Italian Composer's Music Drama, Awarded National Prize Last Year, Prompts Critic to Evaluate Composer's Art—Subtle Art of Setting Text in Idiom Like Natural Speech Responsible for Uniquely Moving Moments of Drama

By LUIGI COLACICCHI

ROME, Feb. 1.—Every performance of Ildebrando Pizzetti's stage works almost invariably brings forth a discussion of the aesthetic values of the opera as regards its historic relations with lyric drama and particularly with the traditional Italian opera. The result is an inevitable distortion of values, due to the fact that comparison brings into high relief an irreconcilable difference in ideals between opera in general and the Pizzettian opera. This has the consequence of causing a damaging severance between the public and the composer—that is, damaging to both factions.

In truth, Pizzetti's works and the traditional melodrama have nothing in common, notwithstanding the fact that musical theatres are the medium through which the works of the Parmesan master are brought to the public attention. On the occasion of the staging of the most recent of Pizzetti's works, such as "Lo Straniero" and "Fra Gherardo," and especially the latter, in which some people thought they noticed a compromise between the well-known ideals of our composer and the conventional lyrical tradition, the word "melodrama" was not omitted from the critical vocabulary in speaking of them. But it will be necessary to do this in the case of "Dèbora and Jaèle," performed recently with all honors at the Royal Opera House in Rome, since this work constitutes the most energetic and uncompromising affirmation of Pizzetti's artistic credo.

Having cleared the ground of misunderstandings, the important matter to be resolved is whether the new theatrical form of Pizzetti's adoption, which he calls simply "drama," achieves a poetic reality. If this occurs, it will be quite useless to discuss the historic legitimacy of the means which the artist has employed for his purpose.

A Drama of Soul Conflicts

In brief, "Dèbora," in the final analysis, is a drama of souls, a conflict of sentiments, in which human love is intermingled with love of fatherland and the duties it involves: a drama which arises, develops and is concluded in the course of a few episodes. The Jews wish to attack the Canaanites, who have invaded their surrounding lands and cities. It is Dèbora, the prophetess, who commands the war. The beautiful Jaèle, in order to assure the victory to the Jews, whose enemies are greatly superior in numbers, will go forth to seduce and deceive the king of the Canaanites, Sisera, as a second revengeful Judith. But Jaèle and Sisera fall deeply in love with one an-



Ettore Reale, Rome



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other, and without hope, because love for the fatherland is also strong and divides them. It is only the defeat of the Canaanites which will reunite Sisera, fugitive and persecuted, to the trembling Jaèle, who in order not to have him fall alive in the hands of the Jews, kills him.

A drama of high conception, considering it from the moral standpoint. From the artistic point of view it is rich in lyrical elements, easily exploited, which are comprehended by love and by the soul-states deriving from it. Finally, from a strictly theatrical point of view—that is to say, when considered as a thing which is to be heard as well as seen—the work is rather wanting in action, movement and plot. But here one enters the sphere of the Pizzettian conception, which gives the greatest importance to the verbal expression of the feelings, varied and colored to the utmost degree, rather than to their manifestation in acts.

Importance of Verbal Setting

What really are the means employed to externalize this drama? The word, both single, that is to say, placed in the mouth of the individual protagonists, and collective, as expressed by the crowd. The word, added to a kind of musical halo, rising from the very sound of every phrase, dilated by the warmth of the language. From such a phonic nebulosity, more or less dense,

A Scene from Pizzetti's "Dèbora e Jaèle" as Recently Produced for the First Time in Rome at the Royal Opera House, Showing the Striking Ensemble Direction Employed by Gioacchino Forzano in Mounting the Crowd Scenes

A Manuscript Page from Pizzetti's "Dèbora," Containing Part of the "Alleluia" Which Concludes the Opera, Inscribed by the Composer and Sent to "Musical America" at the Time of the Rome Premiere

more or less luminous, the orchestra emerges to enlarge the resonance, which is then poured out on the stage, to surround the voices themselves, which have created it, with their speech.

This in its essential lines, is the formal structure of "Dèbora." Sometimes, it is true, some unusual situation of melodic fullness is created, as well as of orchestral élan, determined by the natural and, we might say, inevitable solution of the recitative into song. This produces

pages of richer sonority, especially by means of choral polyphony, such as the supplication "O Madre" in the first act, certain pieces of the second, and the final "Alleluia."

But the dramatic core is not here; it is in those pages from which song is banished, and the expression of individual as well as collective sentiment is entrusted only to the recitative. Not seldom this is reduced to the common speech, scarcely differentiating itself for a greater intensity of accent.

Such a form of expression has, however, only a practical aim, that of benefiting the intelligibility of the story. This is also facilitated by the continual tenuity and subordination of the orchestra. Therefore, it is not in these parts that the Pizzettian system of the "recitar cantando" or song-recitation attains its lyric climax. But when the passage declaimed, by the very nature of the sentiment expressed and by virtue of the sound and rhythm of the words, develops sufficient musical energy to surmount both itself and the orchestra, which feeds upon it, then the dramatic reality becomes a true poetic verity. At such times the opera rises to wonderful heights, and attains a very strong emotional power.

A Moving Love Scene

In these cases, we no longer follow the speech of the actors on the stage, simple in its verbal logic and in its significance, but another speech, which is

like the phantom of the former, its lyric symbol.

The second part of the second act is almost entirely realized in this direction, and it can be shown *à propos* the pages of the duet between Sisera and Jaèle, at the time it reaches the heights of amorous sway: Sisera: "Once in a distant country overseas" . . . Jaèle: "Look and read." Sisera: "How beautiful you are," and later: "Oh, beauty, oh, all beauty," and "Let me bring you" . . . up to the culminating "You are free, Jaèle. . . . But kiss me, kiss me once again, your lord . . ." followed by the kiss, which is one of the most touching moments of the lyric stage of all time.

The third act, too, contains moments of strongly emotional recitative, such as the story of the defeat told by Sisera. But a greater position is taken by a certain orchestral eloquence of a descriptive sort, and partly by the choral expression, which, as in the first act, is greatly developed and of sure effect.

The theatrical principles of Pizzetti, therefore, appear to be fully justified by the expressive value of the opera in performance. And it is thus that we accept them, immune as we are from any historic prejudices. The defects inherent in the rigidity of the system, though not slight, are belittled when we consider the limitations which in "Dèbora and Jaèle" much more than in "Fra Gherardo" and "Lo Straniero," Pizzetti imposes upon himself—that is to say, the difficulties which he has undertaken and which, as Valéry says, "demonstrate the quality of his pride."

Public Reception Cordial

This fact was well understood by the great majority of the public of the Rome Royal Opera, which gave serene approval to this work, on which the Mussolini prize of 50,000 lire was bestowed last year by the Royal Academy of Italy.

Success was certainly not wanting at this first performance of "Dèbora" in Rome, despite the fact that a small part of the public, because of the misconceptions which I mentioned at the beginning of this article, hoped to find itself before a melodrama complete in all its traditional attributes. The composer was warmly fêted and many times called to the footlights, with the superb interpreters: Gino Marinuzzi, the conductor; Andrea Morosini, leader of the chorus; Gioacchino Forzano, the régisseur; Giulietta Tess, who sang Jaèle; Alessandro Dolci, as Sisera, and Angelina Cawcenco, as Dèbora.

SAMUEL A. BALDWIN CONCLUDES A NOTABLE QUARTER CENTURY

An Appreciation

By A. WALTER KRAMER

ON the evening of Jan. 25 in the Great Hall of the College of the City of New York, Samuel A. Baldwin gave his 1362nd organ recital, completing a series which he began a quarter of a century ago. The occasion was also his seventieth birthday. Following the recital, a reception was held in honor of the retiring head of the music department and Mrs. Baldwin, attended by the president and faculty of the college and invited guests.

For his final recital at the college Professor Baldwin played Liszt's "Weinen, Klagen," Bach's Fantasy and Fugue in G Minor, Reubke's "94th Psalm," three great pillars of the organ literature, and works of Widor, Bossi, Foote, Schubert and Wagner. He was applauded throughout the evening and made to feel that his listeners fully appreciated his fine art, not only at this performance, but throughout the years during which he has given pleasure to countless thousands.

Though at the height of his powers, Professor Baldwin, according to a ruling that professors on reaching seventy must retire, is obliged to relinquish his chair. What he has done for music-lovers in New York is a matter of record, for his public recitals on Wednesday and Sunday afternoons have without interruption had vast audiences, who have listened to an enormous repertoire played by a master.

Wide-Ranging Organ Programs

I have a rather intimate association with these organ recitals. For I was a student at the College of the City of New York when Professor Baldwin inaugurated the series. I attended his first recital there and was initiated into the beauties of organ music. Before that I knew little of what the organ meant, save for the church offertory and an occasional organ performance in connection with orchestra at symphonic concerts.

It was Professor Baldwin who made known to me the organ works of Bach, the sonatas of Mendelssohn, Rheinberger, Merkel, Guilmant; the symphonies of Widor, of other and later Frenchmen, such as Vierne and Maquaire; the Italians Bossi and Ravanello; the shorter pieces of Reger. From him I came to know the organ music of César Franck, of Handel and many others. He has always given the American organ composer a hearing, playing the Suite in D of Arthur Foote again and again. He played the "Improvisation" from this suite at his final recital. He has played virtually all the organ music of Pietro Yon, of Felix Borowski, of James H. Rogers, of Harry B. Jepson, to name but a few.

Transcriptions, too, have had a place on his lists, thus enabling many who loved the music of Wagner to hear it in fine organ versions, much of it being well suited to such adaptation. His programs have been most comprehensive in every way, neglecting no school, ever keen to introduce a new composer.

A Wise and Kindly Mentor

Two decades have passed since I was a student at college, during which time I have been able to attend the Baldwin recitals too infrequently. But I have watched the programs with interest and have seen these recitals develop into an important part of New York's

musical life. I can never forget the inspiration that I drew from Professor Baldwin's playing when I was a student. I was studying music, but not the organ. I am certain that, save for his recitals, I would not have held so marked and sympathetic an interest in organ music of the past and present. It has remained to the present day, so that a new symphony of Dupré, or a new work of Karg-Elert has for me a vital meaning, which for many of my



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Samuel A. Baldwin, Noted Organist, Who Retired on Jan. 25 as Head of the Music Department of the College of the City of New York

colleagues, unfamiliar with the organ literature, it cannot have.

To Professor Baldwin I must express my deep appreciation of his encouragement and advice. Like many another youngster, I was trying my hand at composition. Attending his recitals, I wrote some small organ pieces and was overjoyed on showing them to him to have his approval. Not only did he approve, but he performed them while I was a student at college. I shall never forget his placing on his programs my "Pastorale Religieuse" and "A Night Song." Those were red letter days for me. He led the college orchestra, in which I played, and once permitted me to play my Romance for Violin and Orchestra at the annual concert. His kindness, his understanding, his great gifts endeared him to all who knew him; his modesty was ever a matter of wonder to those of us who were, in our youthful enthusiasm, much too confident, I am sure.

Gifted as Composer

Professor Baldwin as a composer has done several symphonies, a "Romantic Suite," songs, cantatas and a number of organ pieces. These latter he has, with true modesty, rarely played in his recitals. Our college orchestra once played the beautiful slow movement from his "Romantic Suite," a movement which remains with me over the years as unusually expressive, replete with warm melody. For many years prominent as a church organist, at Holy Trinity, Brooklyn, as successor to Dudley Buck, Professor Baldwin labored ardently. To the literature of the church he contributed a universally known anthem in his "Tarry with Me, O Thou Saviour" and has made one of the finer settings of "Angels from the Realms of Glory." I hope that he will

in his retirement devote his time to composition, a field in which he should reveal himself as noteworthy as he has been as an organist.

A word, too, in praise of his service as an educator. At the college he has, in addition to his organ recitals, given courses to the students in musical history and appreciation, as well as theoretical instruction, in recent years assisted by two instructors. In my day there were only his lectures in music

appreciation and history, where we learned much from his talks of the spirit of serious music, of the greatness of the masters and their relation to the art in which they worked. No one could have done a nobler work than he at the College of the City of New York. He completes there a career of distinguished attainment, marked by mastery, sincerity and that simplicity of character which is representative of the finest in American manhood.

Paderewski Feted in Washington; Concert for Unemployed Relief

WASHINGTON, Feb. 5.—Led by Mrs. Herbert Hoover, one of the largest concert audiences ever to fill Constitution Hall on the evening of Jan. 25 arose to its feet and overwhelmed Ignace Jan Paderewski with a wild outburst of applause. The concert, sponsored by Mrs. Hoover for the benefit of the nation's unemployed, was truly an artistic success, as given under the local management of Mrs. Wilson-Greene. Every member of the President's Cabinet was present with his wife, and the list of foreign representatives was headed by the Polish Ambassador.

The great statesman-musician opened his recital with Bach's Prelude and Fugue in A Minor, arranged by Franz Liszt. In Mozart's Sonata in A Major, the Turkish March was played stirringly. A group of Chopin works, including the B Minor Sonata, superbly performed, and four numbers by Debussy were followed by Liszt's Second Hungarian Rhapsody. The audience had waited all evening for this work. At its conclusion, the applause was so thunderous that the playing of five encores was necessary.

Philharmonic in Visit

Bruno Walter conducted the Philharmonic-Symphony Society of New York at its second concert this season in Constitution Hall on the afternoon of Jan. 26. The German conductor appeared here for the first time.

Opening with Haydn's Symphony in B Flat Major, Mr. Walter charmed his audience with a reading of artistic individuality. A first performance in this city was given to the suite from Prokofiev's ballet, "The Prodigal Son," which was received rather coolly.

Mr. Walter struck a more happy medium when he presented the Second Symphony of Brahms. The noble second and the brilliant last movements were played with much effect. The audience was visibly moved, and the conductor was forced to take bow after bow.

The Cosmopolitan Grand Opera Company gave a series of eight performances, under the baton of Jacques Samossoud, in the National Theatre during the week of Jan. 4. The operas presented were "Rigoletto," "Trova-tore," "Roméo et Juliette," "Faust," "Carmen" and "Hänsel und Gretel" and "Pagliacci" in a double bill. The casts, which gave several very creditable performances, included Dreda Aves, Bianca Saroya, Colette D'Arville, Georgia Standing, Anna Leskaya, Dorothy Dickerson, Alice Haeseler, Grace Anthony, Gladys Mathew, Helen

Eisler, Dimitri Onofrei, Joseph Royer, Ivan Ivantsoff, Mario Valle, Ralph Errolle, Amund Sjovik, Alexander Kurganoff, Vladimir Dubinsky and Luigi Dalle Molle. The chorus also sang creditably, and the settings and costuming were adequate.

Katie Wilson-Greene was the local manager for the season, probably the only grand opera which the Capital will enjoy this year, as it has already been announced that there will be no performances by the Metropolitan Opera Company, despite the fact that there was a profit of \$3,000 last year.

Amelita Galli-Curci caused a sensation when she appeared before a local audience on Jan. 9 in Constitution Hall under the local management of Mrs. Wilson-Greene. Mme. Galli-Curci sang favorite arias in her best manner, and pleased greatly with works by Paisiello, Rosa, Mozart, Bartlet, Obradors, Delibes, Hahn, Levy, Samuels, Novello and Bishop. She was assisted by Homer Samuels, pianist, and Raymond Williams, flutist. She was called upon to sing nine encores.

Washington music-lovers turned out en masse on the evening of Jan. 12 to welcome the Philadelphia Orchestra, under Leopold Stokowski. The program, representing the work of some extremely modern composers, included Lopatnikoff's Symphony No. 1, a work of much restless energy, Milhaud's Concerto for percussion instruments, a clever but somewhat mathematical composition; Alexander Mossoloff's shrill "Soviet Iron Foundry"; the Ravel-Moussorgsky "Pictures at an Exhibition," and Stravinsky's new Violin Concerto, which introduced Samuel Dushkin to this city as soloist. Mr. Dushkin was warmly applauded for his playing of the difficult and rather debatable work.

DOROTHY DEMUTH WATSON

G. RICORDI & CO. MOVES

Noted Publishing House Will Expand Retail Activities in New Building

The noted music publishing firm of G. Ricordi & Co., Inc., of which Dr. Renato Tasselli is managing director, has moved its premises from 14 East Forty-third Street to 12 West Forty-fifth Street, where it will occupy a three-story building.

A new feature of the Ricordi firm will be its store located on the street level of its new building, equipped for the convenience of retail clients, in which field it plans to expand its activities. The other floors will be devoted to its other departments.



Dear MUSICAL AMERICA:

The shift from symphonic to what is known as "synco-symphonic" music at the Roxy Theatre (that is, from a symphony orchestra to one of glorified jazz) was not made without one precautionary move on the part of the management. I refer to a bid for audience comment.

"Let the customers decide" has usually been the procedure of this theatre when changes are made. Consequently, ballots were handed out to the audience during eleven performances, asking whether each listener preferred "classical" to "popular" overtures. The results are in.

Now, you would think that the reason for these results not being made public (up to this time we have not heard a word breathed about them) might be because they favored the present régime. But in that case, would not a little corroboratory publicity be just what was wanted?

What are we to think when the figures reveal a four-to-one vote in favor of "classical" music?

Doesn't it really look as if the management had received a slight shock and decided that the less said, the better? Those figures speak for themselves.

Of course, you realize that S. L. Rothafel ("Roxy") is not responsible for this lowering of standards. He has been, as you know, connected with the National Broadcasting Company as production manager for almost a year.

You may remember that I referred recently to the rather ludicrous attempt of an organization for the regulation of Sabbath observance to prosecute a noted dancer and her manager for giving a program in New York on that day. I also stated my belief at that time that the dancing fraternity is being somewhat discriminated against in this matter, as all sorts of other programs are allowed to flourish at that time.

Now I see that a bill has been introduced in the Legislature of New York State by Assemblyman Langdon W. Post which would make concert dancing on Sundays legal in localities that do not prohibit it by local ordinance. I do not know whether such a measure, if passed, would be effective in making the way of the dancer in New York City less thorny, but I am sure that if it were to, Mr. Post would have the undying gratitude of any number of beautiful devotees of Terpsichore. He would also be the recipient of a rousing

vote of thanks from a number of New York concert managers and theatre owners. Even I myself, being an acknowledged heretic, would sink into my seat at one of these affairs with a more joyous abandon. It would not be necessary to keep watch out of the corner of one's eye for a lurking policeman.

The trials of a head usher in one of Manhattan's concert halls are sometimes more weighty than any novice may suspect. Not only must he marshal in serried ranks the (more or less) youthful ladies with a passion for music who assume the duties of pew-guiders in these sacred precincts, but he must be ever on the alert to supply the somewhat capricious wants of his many patrons. If a lady faints from over-absorption in Scriabin or one of the moderns, he must be on hand with vinaigrous salts to revive her. He must advise on the procedure of leaving and departing, he must direct the proper projection of the debutante's flowers stagewards and—most important of all—he must be inured to the most terrific dins which human ingenuity has yet invented.

I am told that the head usher at one of our leading halls was approached the other evening by a fashionable young gentleman in acute distress. The sad tale which he blurted out was this—and indeed the eye confirmed it: Having purchased a new pair of shoes, and worn them on that evening for the first time, he had discovered in the midst of a two-piano lullaby that the pinch of them was simply unendurable. With a murmured apology to his woman companion, he had slipped deftly out of them. But, alas! during the final number he had discovered that they could not be replaced, despite the most heroic efforts. He had therefore been obliged to make his exit with the shoes in his hand—certainly a procedure unprecedented in concert hall etiquette—to the convulsed amusement of the auditors, who quite neglected the performers on the stage.

What, then, did our Argus of the concert hall advise? Being a man of presence of mind, he ran quickly to the box-office and demanded a paper-cutter. This was inserted into the adamant shoes of the bewildered youth, whose appeals for aid touched even the hardest hearts.

"Pretend you have sprained your ankle," the head usher hissed when this proved of no avail. He blushed violently with the uncomfortable awareness that the tone of his emporium was being lowered by such an unseemly scene.

"I have done that, and it hasn't helped a bit," sobbed the unfortunate victim.

Then a brilliant idea seized the custodian. "Go out on the sidewalk, and the cold will cause your feet to contract," he cried, triumphantly. "You will then be able to resume your shoes as a proper mortal," he concluded sternly and turned away.

In the Metropolitan's premiere of Verdi's old opera, "Simone Bocca-negra," Lawrence Tibbett in the title role of the corsair who became a doge of Genoa demonstrated his outstanding abilities. The American baritone has made truly great strides and is today an artist of distinction both in opera and concert.

Think back and see what has come to pass. I remember well your former editor, John C. Freund, writing, not so many years ago, that the Metropolitan hesitated time and again to

present an American singer as the feature of a new or important opera. His words were something to this effect: "Whereas the appearance of a gifted native singer in the opera houses of Italy or Germany would crowd the house, in our own country, where foreign things have always been worshipped almost with idolatry, the appearance of an American would empty the house."

Times have changed, haven't they? American artists, when they are artists like Tibbett, are just as much a magnet as any foreign artist. And I can say I am glad that this is at last so.

In the garden scene in "Simone Bocca-negra" at the Metropolitan, there is a flight of steps at the left, leading up to a terrace on a higher level, on which trees and flowers grow. Underneath this is a door through which Amelia makes her entrance. Has she been musing in the mushroom cellar or does the door lead to a more intimate part of the residence?

Many hypotheses have been advanced to explain the present somewhat tangled financial affairs of a good part of the world. "War debts," say some, while others chorus "Reparations." Then there are the tariff and the over-production bogies.

A new and rather original solution to the whole matter is advanced by Paderewski. At least the famous pianist-statesman, on his arrival recently to make an American tour, blamed conditions on the ubiquitous instalment plan, by which, you know, many mortals acquire such various adjuncts as automobiles and folding-beds.

"The vanity of the rich placed emphasis on a display of luxury," said Paderewski. "The poor long to emulate this display. And merchants sought to make capital of this spirit of envy by encouraging customers to buy on the instalment plan. Thereupon people began mortgaging their whole lives."

"People who had fought and sacrificed for liberty had unconsciously allowed themselves to become enslaved in another way. They had become slaves to the artificial things of life—habits, conventions and a lavish mode of living which they had come to regard as indispensable to well-being. Their cars, their radios, their jewelry, even their clothes, were bought on the system of deferred payments. It became a habit with them to live beyond their resources and when the crisis arose they were unable to meet their obligations."

"The instalment plan, I believe, is one of the main roots of our economic disorder. It lured the manufacturers who devised it into overproduction until they sustained tremendous losses and hundreds of factories collapsed the world over. Our standard of living had reached too high a level before the reaction set in. Life was too complex."

At any rate, the famous Polish pianist is not one of those who is content to theorize about the situation. As you know, he has generously offered his services for a series of benefit concerts for the unemployed, in line with his well-known benevolent tendencies.

The first of the concerts, given in Washington under the sponsorship of a notable committee headed by Mrs. Herbert Hoover, brought a triumph for the distinguished artist. The concert given in Madison Square Garden for the same cause on Feb. 8 by the noted musician brought fervid acclaim for his rare art and benevolence. Truly, this age needs more figures of the

With Pen and Pencil



The Glower on George Gershwin's Face Seen Above Was Decidedly Not Present When the Composer Played His Second Rhapsody with the Boston Symphony a Few Nights Ago

stature and the great-heartedness of Paderewski.

The question is no longer "How old is Ann?", but "How old is Scotti?"

It is prompted by the recent articles in the daily press telling of the veteran baritone's "sixty-fifth birthday." Well, I don't want to dispute the age of an opera singer, even of a male one, nor do I think that the biographical musical dictionaries are wrong.

But I sort of recall more than ten years ago a dinner being given to the much-admired Antonio by his friends at an Italian restaurant over in Fort Lee, New Jersey, and that our good friend, the late Gianni Viafora, was present and drew one of his famous pictures of the gathering. Unless my memory plays me entirely false, that occasion was neither the fiftieth nor the fifty-fifth birthday of the once mellow-voiced Scotti. Methinks it was his sixtieth, which, if so, would make him quite a few years more than sixty-five now!

Don't ask me whether his voice today sounds older than sixty-five, for if you did, I would be obliged to answer that it does and has for some time. But his art is still great in such parts as Chim Fen, Scarpia and one or two others. Scotti has been a striking personality at the Metropolitan during his thirty-three seasons.

Now that he is sixty-five, or that he is said to be so, he ought to sit down and write his memoirs. For he has seen glorious days, has been a part of them, as have but a few of the Metropolitan's principals.

It was interesting to read that Bruno Walter's recent performance of Strauss's tone-poem "Don Juan" was a "bourgeois" one. This is a nice distinction, a fine one. Perhaps, some day, if we are real good, we may hear someone give an "aristocratic" rendition of Gershwin's Rhapsody in Blue or a "ladylike" one of Sibelius's "Finlandia," hopes your

Mephisto

WINNING FOR MUSIC ITS RIGHTFUL PLACE IN OUR SCHOOLS

Dr. Boyd, author of the accompanying article, occupies a leading position in educational music, as director of the Pittsburgh Musical Institute and treasurer of the National Association of Schools of Music. He was formerly president of the Music Teachers' National Association and choral director of the National Federation of Music Clubs. Active during a number of years as organist and conductor, he is also well known as editor and writer on musical subjects.—Editor, MUSICAL AMERICA.

By DR. CHARLES N. BOYD

THE teaching of nearly every popular subject except music has long been subject to certain definite, if changing, prescriptions and acceptances. But music teaching has occupied a lone and unenviable position. It has been largely a matter of the private lesson, with such class work as the music school or private teacher prescribed.

American colleges and universities have had departments of music for many years, but as a rule these have been loosely affiliated with the collegiate structure. Music until rather recently has not been included in the subjects generally acceptable for academic degrees.

Even in 1908, when the U. S. Bureau of Education published an exhaustive bulletin on Music Education in the United States, the author, Arthur L. Manchester, bewailed the lack of accurate data, of systematic courses of instruction, and the absence of cooperation among music teachers. He stated very truly that this lack of system and indefiniteness of aim had caused educators to refuse music a place in educational schemes.

Early Plans for Standardization

Ten years later, in the Bureau of Education's Survey of Education for 1916-18, Dr. Waldo S. Pratt reported various discussions regarding the standardization of music teaching, with emphasis upon the formulation of courses in music which should provide "valuable schemes of knowledge and accomplishment to be demanded for teachers of singing, playing, and theory." Throughout Dr. Pratt's report there is evidence of the dissatisfaction among leading music teachers over the small recognition accorded music as a study. This state of mind presents a strong contrast to the attitude of the previous decade.

The first step toward an adequate solution of these problems was taken in the autumn of 1924, when some twenty heads of music schools and musical departments of colleges and universities met in Pittsburgh to discuss conditions. The outcome of this meeting was the organization of the National Association of Schools of Music, for the purpose of securing a better understanding between such schools; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. At an early stage, the cooperation of the Carnegie Corporation was enlisted, and with the prestige and financial support thus provided rapid progress was made with the preliminaries.

Musical Courses Outlined

Since the member schools represent college and university schools of music as well as detached music schools, it seemed advisable that first attention should be given to outlining a series of music courses which should parallel the average academic courses in accomplishment, and which for convenience should be evaluated in the same terms.

These music courses require for entrance high school graduation and a corresponding degree of musical advancement. They cover a four-year period, with minimum requirements for attainment in various lines of theory and applied music. Graduation as a Bachelor of Music implies approximately the same amount of work as is covered by the 120 units required by



Trinity Court Studio

Dr. Charles N. Boyd, Treasurer of the National Association of Schools of Music, Who Outlines the Growth of That Organization's Scope

the colleges for the Bachelor of Arts degree. A minimum of eighteen and a maximum of thirty semester hours in subjects of general cultural value are included in these courses. There are also appropriate provisions for the degree of Master of Music, which must be preceded by at least two years of active practice of music or study after the Bachelor's degree has been earned.

Publication of Courses Undertaken

These courses, with the specimen examinations in the theoretical subjects, are published by the Association. Their preparation was a most difficult task, and they may be said to represent the best thought and practice of modern music teaching. They allow flexibility in all teaching, private or class, with due recognition of the student's capabilities, but they do prescribe the general requirements which should be expected of a thorough musical education.

The next step in the Association's progress was the discussion of courses

for teachers of music in public schools, and these courses were approved at the 1930 meeting. The Association has also published a roster of degrees in music awarded by member schools in 1928-30.

Training Discriminating Listeners

It may be objected that this progress in the definition of music education applies only to more advanced grades, to which not more than one student in ten attains. This is quite true, but if the standards are set by the leading schools and their graduates, the instruction of students in the lower grades will presently tend to a proper preparation for the advanced work.

In recent years, methods of instruction for the earlier grades of music study have been greatly improved. Emphasis has been placed upon the development of the musical faculties of the young student as the only proper basis for the acquisition of technical facility. The material provided for his study is now really musical, as contrasted with the mechanically-contrived exercises of earlier days. Furthermore, he is taught about music, its structure and organization, and is taught to listen, whereas once he only "learned notes."

Class teaching in many departments of instrumental music is now bringing instruction within the reach of thousands, particularly when it is provided in the public schools. Even the radio, often cited as an active factor in the discouragement of music study, has provided a series of piano lessons for all who will "listen in."

The present state of music education shows a decided advance over that of a few years past. It has earned a place not formerly accorded it; it is now producing better equipped students and teachers, and has the prospect of bringing about a great desideratum—more discriminating listeners to music.

Leading Schools in Association

The Association now has some fifty institutional members, representing every section of the United States. These schools are in classes of independent music schools, college conservatories, or actual departments of endowed colleges or universities.

The official roster for 1931 was:

Officers: president, Harold L. Butler, Syracuse University; honorary president, Kenneth M. Bradley, Bush Conservatory, Chicago; treasurer, Charles N. Boyd, Pittsburgh Musical Institute; secretary, Burnet C. Tuthill, Cincinnati; vice-presidents, Mrs. Franklyn B. Sanders, Cleveland Institute of Music; Earl Rosenberg, Kansas City-Horner Conservatory, Kansas City; William C. Mayfarth, Converse College, Spartanburg, S. C.; J. J. Landsbury, University of Oregon.

Advisory committee: George W. Chadwick (deceased), New England Conservatory of Music, Boston; Kate S. Chittenden, American Institute of Applied Music, New York City; Peter C. Lutkin, Northwestern University, Evanston, Ill.

Commission on curricula: Howard Hanson, Eastman School of Music, Rochester, N. Y.; Edgar A. Brazelton, Bush Conservatory, Chicago; Gilbert R. Combs, Combs Broad Street Conservatory, Philadelphia; John J. Hattstaedt (deceased), American Conservatory of Music, Chicago; Earl V. Moore, University of Michigan, Ann Arbor; Louise St. John Westervelt, Columbia School of Music, Chicago.

Commission on ethics: Frank H. Shaw, Oberlin Conservatory of Music; Donald M. Swarthout, University of Kansas; George A. Leighton, Cincinnati Conservatory of Music.

Commission on publicity: William MacPhail, MacPhail School of Music, Minneapolis; Frederic A. Cowles, Louisville Conservatory of Music, Philip Greeley Clapp, University of Iowa.

ASSOCIATION OF SCHOOLS FINDS GAIN IN TEACHING

Requirements for Master's Degree Flexible for the Present—New Members Admitted

DETROIT, Feb. 5.—The National Association of Schools of Music, in its eighth annual meeting in Detroit on Dec. 29 and 30, reported a noticeable improvement in the standards of teaching, as a result of suggestions made by its examiners.

The convention discussed the requirements for a Master of Music degree and determined, for the time being at least, to set no definite curricula. The association committee was empowered to receive proposed curricula from member schools and to consider and recommend to the Association whether or not these should be approved and accredited.

The following officers were elected for the ensuing year: President, Dr. Earl V. Moore; treasurer, Charles N. Boyd; vice-presidents, H. L. Butler, Ella S. Opperman, Rudolph Ganz and Charles F. Rogers. Burnet C. Tuthill is the secretary.

The following were elected to the committee on curricula: Donald M. Swarthout, William C. Mayfarth and Wallace Goodrich. Tracy Y. Cannon was elected to the committee on ethics, and Edwin G. Kappelmann to the committee on publicity.

The next annual meeting will be held during the week between Christmas and New Year's, 1932, in Washington, D. C., in conjunction with the annual meeting of the Music Teachers' National Association.

All the member schools retained their fully accredited status. Two schools which had been admitted on probation were accepted into full membership. These were the Louisiana State University and Illinois Conservatory of Music, a department of MacMurray College, Jacksonville, Ill.

Of the new schools applying for membership, the Arthur Jordan Conservatory of Music, Indianapolis, was accepted into full membership, and the following schools on probationary membership:

Alabama College, Montevallo, Ala.; Southern Methodist University, Dallas, Tex.; Woman's College of Alabama, Montgomery, Ala.; Judson College, Marion, Ala.; Salem College, Winston-Salem, N. C., and Wittenberg College, Springfield, Ohio.

The following schools were accredited for their first two years of work:

Jacksonville College of Music, Jacksonville, Fla.; Lamont School of Music, Denver, Col.; and the New Orleans Conservatory of Music.

Some Significant Dates in the Movement for Standardization in the Schools

1908—Bulletin on "Music Education in the United States," published by the United States Department of Education, urges more systematic form of instruction in music.

1918—Dr. Waldo Selden Pratt, in Bureau of Education Survey for 1916-18, reports discussions regarding standardization of music teaching.

1924—Twenty heads of music schools and music departments of college meet in Pittsburgh and organize the National Association of Schools of Music.

1930—Specimen curricula for public school teachers of music approved by the Association in its annual meeting.

YOUNG AUDIENCES PROVIDE KEY TO CONCERT PROBLEM

Eager Listeners in the Schools Make for Intelligent Appreciation

Mr. Clarke, the author of this article on the creation of a new type of audiences, is the managing director of the National Music League, and a musician in his own right, being an accomplished amateur cellist.

—Editor, MUSICAL AMERICA.

By ERIC T. CLARKE

THE future of music in America lies with you young people, and not with us grown-ups." Three months ago, Mrs. Otto H. Kahn, president of the National Music League, spoke these words at the first of a series of national broadcasts which the League was then inaugurating especially for school students.

Here is a policy in a single sentence: a policy based upon the experience of a national organization, which, in the seven years since its foundation, has been working to spread the appreciation and enjoyment of music through the presentation of concert artists all over the country. It would seem, on the face of it, rather devastating to adult pride when a national organization decides that it can accomplish its purpose only through the rising generation. Are grown-ups generally so benighted as regards music that the young people must lead them? There are many factors which point to this as an inevitable conclusion.

Only a small proportion of present-day adults have a real understanding of music. Musical appreciation does not spring up overnight; you may reasonably expect it only in those who have grown up with music as part of their everyday life. Almost anywhere in this country, a concert for adults finds most of the audience totally unprepared for intelligent understanding or even enjoyment of the music. For such persons concerts are, in consequence, more in the nature of social events at which hearing is less important than seeing (or being seen). Anyone interested in presenting concerts for adults—whether he be a New York concert manager or she a chairman of a local music club—finds it necessary to proclaim the performer rather than the music to be performed. Otherwise the audience will not be attracted. Whoever doubts this fact needs only to look at a few concert announcements or advertisements and count how seldom the program is even mentioned. Personality overshadows program.

Discounting the "Show" Side

This emphasis on what you might call the "show" side of concerts is actually what lies at the root of our problem of spreading music throughout America today. It has had far-reaching effects—all of them to the disadvantage of the music itself. Concert buyers first of all want names. Only those who can advertise extensively and otherwise prove their endurance to gain a national reputation are ever in actual demand.

To bring names to the local audience is an expensive achievement nowadays, and most local organizations feel that in return they are entitled to an exclusive arrangement. They will righteously object to the appearance nearby of the name during the season. They want the artist on their particular day and date. Then, next season, there is

often a new group in charge. And the ever-present wish is for a new face—a new name. So the tour of a concert artist nowadays doubles back and forth, like the ball in a football game.

Worst of all, it is a wasteful and expensive procedure. View it from whatever angle you choose, the result



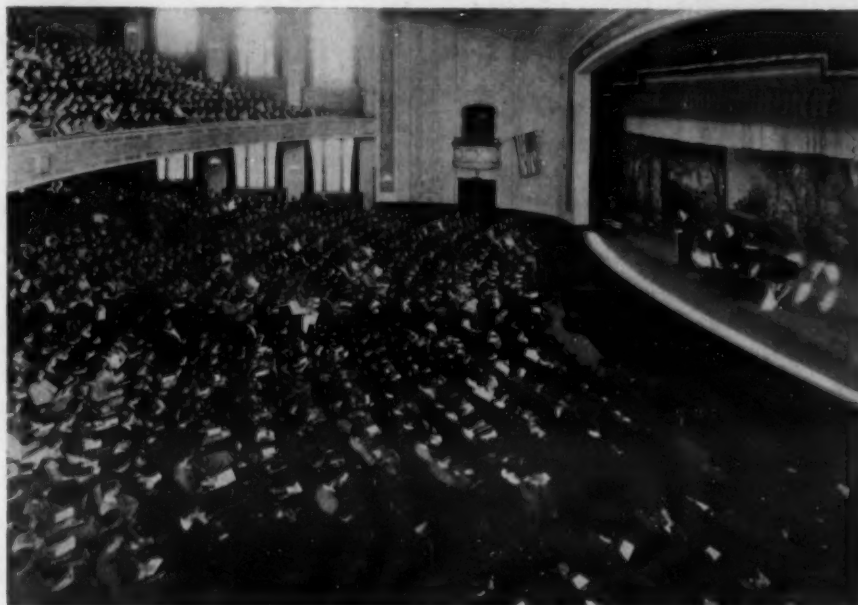
Loring

Mrs. Otto H. Kahn, President of the National Music League

is disheartening to anyone interested in music. High fees, high admission prices, limited audiences; such is the sequence which has driven many local managers from the field because they cannot compete with the movies or with other forms of entertainment, or lure the stay-at-homes from their radios. Many concert directions, too, have their troubles, with bookings thinly scattered, with expensive selling forces unable to subsist on their commissions, with fewer and bigger combines presenting fewer and bigger names. Artists with relatively few engagements, with extraordinary itineraries, are subjected to heavy expenses that leave a disproportionately small net earning for even the best of them after all expenses have been paid.

Adult Listeners Often Unappreciative

True; adult concerts go on and will continue to do so. And they will grow as civic groups are formed and concert courses are planned by local cooperation instead of by the old hit-or-miss individualistic method. But where meanwhile is the music? The musical content of the programs is lost sight of: the great artists, who have a musical message to bring, will deliver that message to unprepared ears and, as likely as not, find that their performance has been judged by their personal appearance or by the cut of their clothes. There is nothing to be gained through blinking the fact: only a few members of an adult audience have been sufficiently saturated with music to be able to appreciate a Beethoven sonata, and the rest will hardly dare express themselves with conviction until the local critic or some other authority has told them whether they have enjoyed themselves or not.



At 8:15 A.M. (Not P.M.) This Audience of Bright-Eyed Young People Gathered in the High School Auditorium in New Britain, Conn., to Give Enthusiastic Attention to a Recital Arranged by the National Music League



Mrs. Christian R. Holmes, Vice-president of the National Music League

And how does all this affect the rest of the musically artistic world? The number of excellent artists is great. That we know from actual experience. Most of them are eagerly anxious to perform, yet they have but little opportunity to do so. And meanwhile they hover around the lights of New York, as moths near the candle, mostly unwilling to quit the musical Mecca for what seems to them the outer wilderness.

Such is the musical situation today, and so it is bound to continue until the American boys and girls, now in school, grow up and bring to their lives the musical background which will enable them to appreciate music for its own sake. The great army of music supervisors grows in strength and experience. These supervisors understand the truth of Mrs. Kahn's remarks that the future of music in America rests with the younger generation. Thus the National Music League recognizes that, in developing concerts in schools, it is making the most effective contribution it can to the cause of music in America.

Superior Audiences in Schools

In the schools it is possible to keep the musical content of the program up-

permost. There need be no compromise on this. Such, at all events, is the result of the League's experience to date, based on the presentation of over 500 concerts before some half-million boys and girls of all ages. School students are certainly not analytical connoisseurs, but their attitude is refreshing and unspoiled. They do enjoy good music if it is well played and well presented. This is true particularly when they know what they are in for. This is why we supply the teachers with material with which to prepare their classes beforehand. We also, of course, supply other program notes at the performances.

As auditors, boys and girls are perfectly natural in their reactions. If they are bored, they show their feelings; nothing will then succeed. If their interest is aroused, it can be held through surprisingly "heavy" music. With students, there is none of that painful desire to be seen enjoying the right thing, that veneer of false enthusiasm, of faked appreciation, which adult audiences so often exhibit and which performers so often lean upon.

Let whoever plays down to student audiences beware! We have, at all events, found in the case of students that a serious program is far more likely to succeed, and will leave a more lasting impression, than even the best program of music which grown-ups ordinarily think most suitable for children.

Now, after three years' experience, gathered from concerts which the League has organized in the school systems of nearly a hundred towns, it is possible to speak with a certain amount of authority. A separate story might be told of our musical discoveries in the schools, of our successes and our failures, of the gradual tendency toward the more classical programs. This experience can all be summed up in the fact that these same programs, when extended to full concert length for adult gatherings, usually need to be lightened!

Rich Field for the Artist

Fortunately, when the League initiated this movement in 1929, all the circumstances were ripe, and the materials ready to hand. We had already

(Continued on page 21)

Six Orchestras Heard in Manhattan

Resident and Visiting Symphonic Bodies Give New York Excellent Musical Fare — Reiner Conducts Both Philadelphia and Curtis School Forces—New York Sinfonietta Ends Series—Ernst Hoffmann, Guest Conductor, Heard with Manhattan Symphony

IN addition to its resident orchestral bodies, New York had visits during the past fortnight from the Philadelphia Orchestra under Fritz Reiner, and the Curtis School Orchestra under the same leader. Ossip Gabrilowitsch gave an impressive performance of the Brahms Second Concerto with the Philharmonic-Symphony under Bruno Walter. Dusolina Giannini was a fêted soloist and a new Symphony by Allan Langley was played in a concert of the National Orchestral Association. Quinto Maganini played a group of compositions by Americans at the final concert of the New York Sinfonietta.

National Orchestral Association
National Orchestral Association, Leon Barzin, conductor. Soloist, Dusolina Giannini, soprano. Carnegie Hall, Jan. 19, afternoon. The program:

Overture, "Fingal's Cave".....Mendelssohn
"Die Allmacht".....Schubert
Aria, "Adieu, Forêts" from "Jeanne d'Arc".....Tchaikovsky
Miss Giannini
Symphony No. 2, in D Minor.....Langley
(First Performance)

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Cosmo

Ernest Schelling, Conductor of the Children's and Young People's Concerts of the Philharmonic-Symphony, and Mrs. Melvin Sawin, Who Have Organized a "Children's Crusade" for Musicians' Emergency Aid, with Several Child Captains in the Movement. Left to Right: Front Row, Jim Dunlop, Sonia Stokowski and Moulton Sawin; Rear Row, Katherine Lyon Dunlop, Mitchell Mulholland, Mr. Schelling, Mrs. Sawin and Edith Sawin

Mr. Barzin conducted his youthful forces with admirable energy and enthusiasm.

Miss Giannini sang with her customary breadth of tone and warmth of interpretation. Her performance was received by the audience with great enthusiasm.

The Langley Symphony was well scored but of excessive length. Its idiom was conventional. The work was, however, enjoyable and was warmly applauded.

Gabrilowitsch Plays Brahms

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Ossip Gabrilowitsch, pianist. Carnegie Hall, Jan. 21, evening. The program:

Overture to "Egmont".....Beethoven
Suite from "The Prodigal Son".....Prokofiev
(First Time in New York)
Tone Poem, "Don Juan".....Strauss
Piano Concerto No. 2, in B Flat Major.....Brahms

Mr. Gabrilowitsch

Having had sufficient time to get together with his orchestra, Mr. Walter did some surpassingly beautiful playing in this program. Throughout, the tone of the strings was deliciously mellifluous and the balance between the choirs perfectly maintained. In the Strauss, some exception might have been taken to tempi, some too slow, others unusually fast. The dramatic values, however, were scrupulously brought out and parts of the work were quite thrilling.

In spite of the endorsement of M. Henry Prunières, that the Prokofiev is "a most beautiful and moving score," it seemed hollow, factitious music devoid of any sustained idea and merely a piece of meretricious instrumentation.

Of Mr. Gabrilowitsch's playing of the Brahms, only superlatives can be used. The slow movement with its duet for 'cello and piano was of incomparable beauty, and the first and second sections exquisite in conception and execution. Incidentally, Mr. Walter's accompaniment was masterly.

"The Symphony" Explained

New York Philharmonic-Symphony, Ernest Schelling, conductor. Concerts for Children and Young People, Series 2, Concert 4. Illustrating "The Sym-

phony." Carnegie Hall, Jan. 23, morning. The program:

Allegro from Symphony No. 4.....Brahms
Scherzo from Symphony in B Minor.....Chadwick
Song: "Santa Lucia"
Slow Movement from "Nordic" Symphony.....Hanson
Finale from Symphony No. 4.....Tchaikovsky

Mr. Schelling made an eclectic choice of symphonic excerpts for his program, but it seemed curious that no Beethoven was included. Two Americans, however, on a symphonic program makes a high average. The Chadwick and the Hanson movements were certainly in high contrast, and the Brahms, as might be expected, was about the best thing on the program.

The young audience sang the Neapolitan song with vim.

Sinfonietta Ends Series

New York Sinfonietta, Quinto Maganini, conductor. Town Hall, Jan. 23, afternoon. The program:

Aequale (for Three Brass Instruments).....Bruckner
Symphony No. 3, in B Flat Major.....Schubert
Petite Suite.....Debussy
Suite a Tre.....Maganini
(First performance)
"The Banjo Picker".....Powell
"At Evening".....Mason
"Lilacs" (For Strings).....Ruggles
Scherzo for Five Wind Instruments.....Sowerby
"Portrait of a Lady".....Taylor
Excerpts from "The Cat and the Fiddle".....Kern

This was the third and last concert of Mr. Maganini's series. The program, while somewhat lengthy, was of unusual interest through its variety as well as its excellent presentation.

The Schubert Symphony was an agreeable quasi-novelty. Bruckner's piece was—Bruckner. Mr. Maganini's Suite was scored for flute, violin and 'cello, with the composer playing the first-named instrument. It was musically and well conceived. The audience received it with favor.

The group of pieces by contemporary Americans was an excellent cross-section of composition in this country. Mr. Kern's piece was played by Robert Russell, David B. Brown and John Kirkpatrick, pianists, with the orchestra.

Philharmonic Sunday Afternoon
New York Philharmonic-Symphony,



Eunice Howard, Pianist, Created an Excellent Impression in the Grieg Piano Concerto with the Manhattan Symphony

Bruno Walter, conductor. Soloist, Gregor Piatigorsky, 'cellist. Metropolitan Opera House, Sunday, Jan. 24, afternoon. The program:

"Don Juan".....Strauss
Concerto in A Minor.....Schumann
Mr. Piatigorsky
Symphony No. 3, in E Minor.....Tchaikovsky

Mr. Walter chose to play the Strauss tone-poem again for this concert, rather than the Prokofiev work which had been listed, thus making the program one of badly arranged climaxes. The highlight of the afternoon was Mr. Piatigorsky's impassioned and romantic playing of the concerto, which showed its greatest merit in the interpretation, for it is not particularly effective Schumann.

The young 'cellist had many recalls after his performance, as did Mr. Walter when he had finished the symphony. This last was a somewhat unrhythmical performance, often overburdened with its native morbidity, but it had the audience's warm approval.

Hoffmann Leads Manhattan Forces

Manhattan Symphony, Ernst Hoffmann, guest conductor. Soloist, Eunice Howard, pianist. Waldorf-Astoria, Jan. 24, evening. The program:

Fantasy-Overture, "Romeo and Juliet".....Tchaikovsky
"An Oriental Suite".....Woodin
(First performance)
Concerto in A Minor.....Grieg
Miss Howard
Symphony No. 4, in E Minor.....Brahms

Introducing to New York as guest, Ernst Hoffmann, American conductor, now active at the Breslau Opera, this concert revealed a young musician who evidently has definite ideas about the musical works he essayed. His readings were marked by a sensitive feeling for nuance, and precision, combined with an evident earnestness that won respect for his ability. It cannot be said that the orchestra fully realized what were evidently his conceptions of the Brahms and the Tchaikovsky work, the playing in the latter being ragged as to entrances. There were also a few moments, when in striving for dynamic stress, the playing was unclear.

For the concerto, Mr. Hoffmann provided a rather subdued accompaniment. Miss Howard played with a forthright style and sonorous tone, though with some debatable details as regards phrasing and tempi. She had a cordial reception, with recalls and flowers.

The Oriental Suite by William H. Woodin, a New York business man who makes composition his alternate interest, proved pleasing, melodious and well scored, though too long for the thematic content. The composer bowed from a box in response to warm applause.

(Continued on page 40)

POPULAR FIGURES SEEN ON THE HIGHWAYS OF MUSICDOM



Como

Yehudi Menuhin Returns on the Conte Biancamano for an American Tour After Triumphs in European Capitals. The Phenomenal Boy Violinist, Who Celebrated His Fifteenth Birthday Recently, Told with Justifiable Pride of His Newly Acquired Prowess as a Swimmer



Following a Successful Series of Recitals on the Pacific Coast, Olga D'Allaz, Singer of Folk-Songs, Sails on the President Harding for Appearances in Europe. She Will Give a Concert in Poland for the Benefit of War Orphans, Sponsored by the American Ambassador and by Mme. Pilsudski



Montauk

Returning to the United States After an Absence of Several Seasons, Jacques Thibaud, Noted French Violinist (Right), Is Seen Aboard the France, with His Accompanist, Tasso Janopoulo



Beniamino Gigli, Metropolitan Opera Tenor (Left), Carleton Smith, Music Analyst, and Dr. Giuseppe Castruccio, Italian Consul General at Chicago (Right), Speaking at a Tea for the Benefit of the Joint Emergency Relief Fund in That City. Mr. Gigli on the Same Evening Sang in a Benefit Concert in Orchestra Hall



Zander & Labisch, Berlin

An Enthusiastic Motorist, Göta Ljungberg, New Swedish Prima Donna of the Metropolitan Opera Company, Steps Into Her Favorite Car for a Spin



G. Francesco Malipiero (Right) Seen Last Summer in the Courtyard of the Old Castle at Asolo, the Italian City Where He Makes His Home, with Fritz Reiner, Who Last Week Conducted the World Premiere of the Noted Composer's "Concerti" with the Philadelphia Orchestra



A Foursome of Noted Artists Who Appeared in a Concert in the Auditorium of the Library of Congress in Washington for the Benefit of the Musicians' Emergency Fund. Left to Right: Paul Kochanski, Violinist, Harold Bauer, Pianist, Hans Kindler, Cellist and Nina Koshetz, Soprano

SIEGEL CONDUCTS AS DETROIT GUEST

Presents Stephan Work in American Debut with Symphony

DETROIT, Feb. 5.—Dr. Rudolph Siegel, of Munich, who traveled some 10,000 miles to make four appearances as guest conductor with the Detroit Symphony, made his American debut at the subscription concerts of Jan. 21-22 in Orchestra Hall. He proved a scholarly and competent figure on the podium, without especially magnetic qualities.

At these concerts he gave a first performance in America of "Musik für Orchester" by Rudi Stephan, a young German who met his death in the World War. Although this composition is not supposed to be programmatic, it can easily be thus interpreted. In fact, the work is startlingly prophetic of the reactions the young man was to meet on the battlefields. The music is valuable for its orchestral color and originality.

The rest of the program was made up of the Beethoven "Leonore" Overture, No. 2, the Symphonie Fantastique of Berlioz, and Richard Strauss's "Till Eulenspiegel."

Guest Leads Popular Concert

Doctor Siegel was heard to best advantage in the "pop" concert of Saturday, Jan. 23. The program was more suited to the guest conductor's baton style. He showed considerably more flexibility and ease in his musical readings than at his former appearances.

On the program were the Overture to Cherubini's "Anacreon"; the Seventh

Symphony of Beethoven; the Overture to Wagner's "Rienzi"; Johann Strauss's "Blue Danube" Waltzes, and the maddening "Bolero" of Ravel. There was a great deal of applause for Doctor Siegel at this concert.

His fourth appearance was made with the orchestra at Ann Arbor on Jan. 25.

Notables Give Recitals

Eva Gauthier, who has not visited this city in nearly a decade, appeared under Pro Musica auspices on Jan. 22, at the Institute of Arts. The fine, interpretative style of the soprano was shown in a program made up of French classics, modern French songs, a group by Austrian composers and another of American works. Celius Dougherty, her excellent accompanist, played four modern works for the piano in most agreeable fashion.

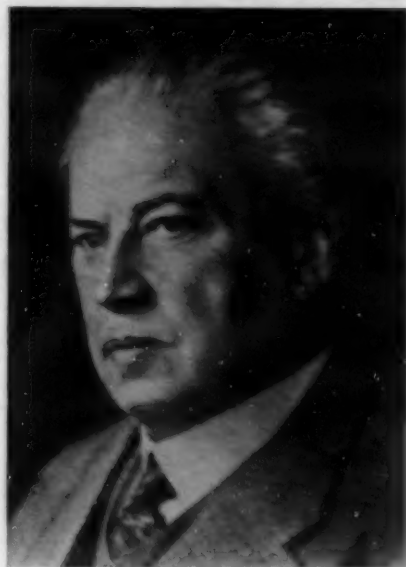
Mary Wigman was seen in one of her dance programs on Jan. 18 in Orchestra Hall. The noted dancer was warmly received. Isa Kremer, international balladist, was heard at Orchestra Hall on Jan. 17.

The American Little Symphony, Valbert Coffey conductor, played two programs on Jan. 18 and 20. The former took place at the Colony Club, the latter at the Art Institute.

HERMAN WISE

David C. King with Silver, Burdett and Company

David C. King, formerly sales manager for the Oliver Ditson Company, has joined Silver, Burdett and Company in the department of sales promotion for music publications.



Dr. Rudolph Siegel, of Munich, Who Led the Detroit Symphony as Guest in Four Concerts

LINCOLN SYMPHONY HEARD IN CONCERT

Local Forces Under Seidl Present Varied Program

LINCOLN, Feb. 5.—A large audience greeted the Lincoln Symphony Orchestra at the Stuart Theatre on Jan. 10. Robert Quick, violinist, played the Bruch G Minor Concerto with great success, his work being notable for beauty of tone and style. The orchestra played the Tchaikovsky Fifth Symphony, the Bach-Albert Prelude, Chorale and Fugue, Saint-Saëns' "Danse Macabre," and the prelude to "Meistersinger." Rudolph Seidl conducted and was warmly applauded.

The third concert of the Civic Music Association series was given on Jan. 12 in St. Paul's Auditorium by Mischa Levitzki before a huge audience. Mr. Levitzki responded to an ovation and gave several encores.

The annual mid-year concert of the city high schools was held recently, and was participated in by the orchestra, bands and several choral groups.

The School of Music of the University of Nebraska is presenting its faculty members in weekly programs on Thursday afternoons. These concerts are being very well attended.

HAZEL GERTRUDE KINSCHLA

Guimar Novaes and Alberto Salvi Added to Haensel & Jones List

Guimar Novaes, Brazilian pianist, will return for a tour of the United States next October, after an absence of four seasons, according to a recent announcement by Fitzhugh Haensel, of Haensel & Jones, division of Columbia Concerts Corporation.

Mr. Haensel also announced the addition of Alberto Salvi, harpist, to the artists' list of Haensel & Jones for next season.

Bandmasters to Hold Convention in Washington

WASHINGTON, Feb. 5.—The annual convention of the American Association of Bandmasters will be held in Washington, April 14 to 17. Edwin Franko Goldman is president of the association.

COLORADO TEACHERS HOLD CONVENTION

Educational Problems Are Discussed in Three Days' Session

DENVER, Feb. 5.—The three days' session of the Colorado State Music Teachers' Association was held here on Jan. 25, 26 and 27. Edith Louise Jones, president, provided a program of unusual interest which attracted the largest attendance in the history of the Association.

It was decided that, beginning with next year, the piano and vocal sections would hold a three days' institute.

The program opened Monday with a brief address by the president, a matinee musicale featuring a piano solo by Andrew Riggs, and the song cycle "White Enchantment" by Charles Wakefield Cadman sung by a quartet under the direction of John Wilcox. This was followed by the voice forum, with Mrs. John Tucker of Colorado Springs presiding. In the evening the convention attended the recital of José Martí, given under the Slack-Oberfelder management. The pianist made a marked impression on this, his first appearance in Denver, and was most enthusiastically received.

Music Education Discussed

The second day of the conference included a piano forum with J. Elbert Chadwick of Greeley as chairman, a violin forum with Charles South of Denver as chairman, and a general session devoted to a discussion of music education in schools and colleges. The speakers on this program were Dr. A. C. Cross of the University of Colorado; Horace E. Tureman, conductor of the Denver Civic Symphony; Inez Johnson Lewis, State superintendent of public instruction; A. L. Threlkeld, superintendent of the Denver public schools, and John C. Kendel, director of music in the Denver public schools. Music for this session was presented by a woodwind quartet, which appeared through courtesy of the Denver Musical Protective Association, and by the Denver Teachers' Chorus of seventy-five voices.

On Tuesday evening the annual banquet was held with Dr. Samuel J. Vaughn of Colorado Woman's College as speaker. This was followed by the Colorado American Composers' Concert, which introduced several new compositions of local interest.

New Officers Elected

The last day was largely taken up by the routine business affairs of the convention. Officers elected for the ensuing year were J. DeForest Cline, president; Clarence Trued, vice-president; Arthur L. Knott, secretary-treasurer, and Mrs. J. B. Kunkel and Edward B. Fleck, members of the board of directors. The other members of the board are John C. Kendel, E. D. Hale, and Edith Louise Jones.

JOHN C. KENDEL

Moiseiwitsch to Return for Tour Next Season

Benno Moiseiwitsch, pianist, following his recital in the Town Hall on the afternoon of Jan. 22, sailed for Europe the same night. He will return in January, 1933, for a three months' tour.

HUGH ROSS Conductor SCHOLA CANTORUM

Mr. Ross has himself made changes in Fickers' arrangement. The effect last night of interpretation and of performance was admirable. The composition was in his head, heart and hand. The music was received with unmistakable enthusiasm and will no doubt be given often in the future.

Olin Downes,
N. Y. Times.

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Chicago School to Hold Tripartite Summer Session

Chicago Musical College Announces Innovation of Three Sessions, in Order to Facilitate Study for Degrees—Notable Faculty Includes Many Leaders in Various Fields of Musical Education

CHICAGO, Feb. 5.—The new bulletin of the Summer Master School of the Chicago Musical College, recently issued, announces an innovation in the inauguration of three summer sessions for the forthcoming season. The first of these will be held May 16 to June 25; the second, June 27 to Aug. 6; the third from Aug. 8 to Sept. 17.

The purpose of this new system is to facilitate concentrated work for students who wish to obtain degrees. A summer session of six consecutive weeks, in which not less than six semester hours and not more than eight semester hours have been earned, is considered to be the equivalent of one-half semester. This is in accord with the regulations of the National Association of Schools of Music, of which the Chicago Musical College is a member. Academic courses are conducted by members of the faculty of Loyola University and credits for these subjects are issued by the University.

Brilliant Faculty Assembled

The usual brilliant faculty will be available during the summer sessions. In the piano department, Rudolph Ganz, director of the Chicago Musical College, will teach to the end of the first summer session, June 25. He will return for the opening of the school year on Sept. 12. His assistant, Mollie Margolies, will teach to the end of the second summer session, giving private instruction and holding technique-teachers' classes in Mr. Ganz's method of playing and teaching.

NEW ENGLAND SCHOOL ADDS TO FACULTY

Additional Courses in Church Music, Research and Journalism Established

BOSTON, Feb. 5.—Registration for the second half year at the New England Conservatory of Music began on Jan. 25 and continued through Feb. 3.

Curricula leading to a degree and concentrating upon church music have recently been established at the Conservatory. Two new courses in this department are being given during the second term by new members of the faculty. The Rev. Walter Williams, founder and rector of St. Dunstan's College of Sacred Music, Providence, is giving a course in the history of church music. Richard G. Appel, for several years librarian of the Allen A. Brown music library in the Boston Public Library, is giving instruction in hymnology. Mr. Appel was for some years in charge of musical courses at the Episcopal Theological Seminary, Cambridge.

Other new courses will be given in "Bibliography and Methods of Research," by Clifton J. Furness, and "Musical Journalism," by Warren Storey Smith.

The Conservatory department was



Carl D. Kinsey, President of the Chicago Musical College, Who Has Announced an Innovation in Three Summer Sessions This Year

Glenn Dillard Gunn, who last fall became the vice-president of the Chicago Musical College, will be present during the entire three summer sessions. He will give private lessons, and hold repertoire-interpretation classes and a newly outlined course in teachers' training. Auditors will be admitted to both classes. Mr. Gunn's assistant in both private and class work will be Sara Levee.

Alexander Raab, noted piano pedagogue, returns to the College on April 1 and will teach to the end of the second summer session, Aug. 6. His time is already largely booked. In addition to private lessons, he will offer technique and repertoire-interpretation classes. Lillian Powers will serve as Mr. Raab's assistant.

Edward Collins, well-known pianist, teacher and composer, will teach to the end of the second summer session, Aug. 6. Of especial interest is Mr. Col-

to re-inaugurate early in February its usual series of Friday afternoon recitals of the pantomime and rehearsal class, these constituting a little theatre in Recital Hall.

Principal competitions of the second half year at the Conservatory will be for the Endicott prizes in composition, the contestants' manuscripts due on April 1; and the twenty-third annual competition for a Mason & Hamlin grand piano, to be held late in April.

Leginska Organizes New Women's Orchestra for New York Concert

Ethel Leginska is organizing a women's orchestra of 100 musicians, which she will conduct in a Carnegie Hall concert on March 12, according to a recent announcement by Charles L. Wagner. Miss Leginska recently conducted a series of performances in English of Suppé's "Boccaccio," given in New York by a company under Mr. Wagner's management.

Andreas Weissgerber to Make First American Tour Next Season

Andreas Weissgerber, Greek violinist, will make his American debut next October in New York. The artist will make a tour under the management of Concert Direction Annie Friedberg at that time.

lins's new class in piano musicianship.

Other prominent teachers in the piano department, available during the summer sessions, are Viola Cole Audet, Maurice Aronson, Albert Goldberg, Max Kramm, Vera Kaplun Aronson, Prudence Neff, and a large number of preparatory and summer guest teachers.

Notables in Voice Department

The voice department boasts a large number of noted figures, among them Frantz Proschowski, Herman Devries, Isaac Van Grove, Mme. Aurelia Arimondi, Mme. Delia Valeri, Graham Reed, Rose Lutiger Gannon, Blanche Barbot, Nelli Gardini, Arch Bailey, Mabel Sharp Herdieu, Alvane Reseguie, Vernon Williams, Blanche Slocum, G. Magnus Schutz, O. Stuart Barker, Camille Robinette, Mary Wendling Titus, Nina Bolmar, and other resident and guest teachers.

The violin department will enlist the services of Leon Sametini, Max Fischel, Michel Wilkomirski, Ray Huntington and others.

Wesley LaViolette, widely known as a composer, heads the theory department, and Nellie Johnston Moench, Otto Miessner and Harold E. Maryott the department of public school music.

MARGIE A. McLEOD

CHALIAPIN AND PICCAVER TO RETURN NEXT SEASON

F. C. Coppicus Announces That Russian Bass and American Tenor Will Be Heard Here

Feodor Chaliapin, noted Russian bass, who has not been heard in the United States since the season of 1928-29, will return next October for appearances in both concert and opera, according to an announcement made last week by F. C. Coppicus, of the Metropolitan Musical Bureau, division of Columbia Concerts Corporation.

Mr. Coppicus also announced that Alfred Piccaver, the American tenor, heard with the Chicago Opera four years ago and long one of the principal singers of the Vienna Opera, will return to sing in concerts and opera in his native land next winter.

Mr. Chaliapin recently returned to his Paris home following two appearances on Jan. 27 and 28 in the title role of "Boris Godounoff" in London, under the auspices of the Wagner Society. Later this month, according to cables from abroad, he is to return to Russia after an absence of eleven years to sing at the Moscow Opera.

Recent dispatches from Vienna stated that Mr. Piccaver was among several leading artists of the State Opera who had refused to accept the reduction in salaries.



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Founded in 1898 by John C. Freund

Published by

The MUSICAL AMERICA CORPORATION

Suite 1401-4 Steinway Building

113 West 57th Street, New York

Telephone: Circle 7-0522 Cable Address: MUAMER

JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary; WALTER ISAACS, Treasurer

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Subscription Rates: U. S. A. and Possessions, \$3 a year; Canadian and Foreign, \$4. Single Copies, Twenty Cents Copyright, 1932

Has the International Festival Jury Shown a Curious Blind Spot?

AS announced in the last issue of MUSICAL AMERICA, the programs of the festival of the International Society for Contemporary Music to be given in Vienna next summer contain no composition by an American composer. This is not the first time that the creative musicians of this country have been neglected by the international jury of the society in question.

It is, of course, the privilege of that jury to find nothing worthy in the works submitted by the United States Section of the society. The statistics show that the works chosen for this year are distributed as follows:

Austria..... 6	Czechoslovakia. 3	Switzerland.... 1
Germany..... 2	Poland..... 1	Spain..... 1
France..... 2	Italy..... 2	Hungary..... 1
England..... 2	Russia..... 1	Jugoslavia..... 1

Has the jury, in its desire to compliment Austria because of the festival's being held in that country's capital, chosen so many works by Austrian composers—more works by that country's nationals than in recent festivals? If so, it would seem that reasons other than fundamental ones play a part in its decisions. For some time it has been a matter of considerable speculation as to what the determining factors are in the jury's operations. To be sure, it is understood that merit alone should be considered.

The United States Section of the International Society for Contemporary Music has sent to the international jury each year those works which it considers worthy of performance at the festival. This country has never had a large representation in the awards of the jury. There have been other years when no work sent in by the United States Section has been voted worthy of performance at the festival. Is the 1932 decision of the international jury an indication that, in its opinion, creative music in this country is of a lesser quality than the music written today in such countries as Switzerland, Poland, Jugoslavia, etc.—countries which are hardly considered outstanding in the roll call of musical lands?

The United States of America today is a major musical nation. It is to the interest of all who work in the cause of music in this country to give thought to the decision of the 1932 international jury of the International Society. We are looked to by foreign nations to contribute to all material efforts in the development of the music of our day. At a time when so much worthy music is being written by leading American composers, it would not seem inappropriate that the output of our composers have a hearing abroad at what is commonly regarded as the most important of foreign festivals of present-day art music.

Austria is represented by six works, three times as many as Germany, France, England or Italy, each of these being down for two, with Czechoslovakia the only country with three. Are we to believe that Josef Mandic of Jugoslavia (whose Quintet for wind instruments is to be heard) is a composer of greater significance than any American whose work came before the jury's eyes this year? Or that the new music of Czechoslovakia is so arresting as to warrant three hearings as against none by our composers?

The names of the jury, which has made this amazing choice, are as follows: Ernest Ansermet (Swiss), Heinz Tiessen (Germany), Nadia Boulanger (France), Alois Haba (Czechoslovakia) and Anton von Webern (Austria).

They are all excellent musicians, we grant, but an examination of their nationalities proves them to belong to those countries favored most conspicuously in the results. Would the problem be solved by the International Society having on the jury an American musician of recognized worth? That may be a means for the defending of American interests. It ought not to be necessary. But unless our music is regarded as of more importance in future, it may be the only way for our composers to get the hearings abroad which they need and which, we hold, they merit.

America's Concert Life Remains a Healthy One

THE enthusiastic reception accorded MUSICAL AMERICA'S SPECIAL ISSUE of Jan. 25 last by music-lovers throughout the country, who have in great numbers expressed their appreciation of its complete and authoritative information on concert conditions in America and foreign lands, is indeed gratifying to its publishers and staff. It shows a vital interest in music in all parts of the land, which prompts people in large numbers not only to hear music but to read about it.

Moreover, the wealth of concert plans made by our communities, and the no less imposing bulk of advertising by important artists now before the American public, as revealed by the SPECIAL ISSUE, are a clear indication of the thriving musical activity of the American nation. While observers of the European situation report increased difficulties for the State-subsidized institutions of various countries, the music life of America, which is based on the support of the individual music-lover, remains a firm and enduring structure.

Personalities



Kaufmann & Fabry

Rudolph Ganz, Noted Pianist and Conductor (Left) and Dr. Henry J. Roermann, President of the University of Toledo, Who Were Among the Guests at the Ninth Annual Convention of the National Civic Music Association Held at the Palmer House, Chicago, Jan. 14-16

Johnson—In honor of the beginning of his tenth season at the Metropolitan Opera, Edward Johnson was guest of honor at a "birthday dinner" given by Mrs. George Gartlan Allen at the Hotel St. Regis. The event followed Mr. Johnson's first Metropolitan appearance of the season, in the title role of "Peter Ibbetson."

Barth—A painting by Blanc-Gatti, who specializes in painting sounds, has been made of Hans Barth's composition for quarter-tone piano entitled "North Wind." Mr. Blanc-Gatti, in speaking of his painting, says, "I seek to transpose melody plastically through the medium of synopsis by playing it with a harmony of colors for the pleasure of the eye."

Scotti—The oldest member, in point of continuous service, of the Metropolitan Opera Company, Antonio Scotti, celebrated his sixty-fifth birthday on Jan. 25. Mr. Scotti made his American debut in the title role of "Don Giovanni" on Dec. 27, 1899, with Sembrich, Nordica and Edouard de Reszke in the cast. During that time, Mr. Scotti says, he has been stabbed by eighteen different Toscas!

Paderewski—On the day of his recital in Constitution Hall, Washington, for the benefit of the unemployment fund of the American Red Cross, Ignace Jan Paderewski, the former Premier of Poland, was the guest of President and Mrs. Hoover at the White House. The Chief Executive and the First Lady invited a small number of guests to meet Mr. Paderewski, who remained at the Executive Mansion until time for his concert.

Tibbett—Broken glass seems to be a fatal thing for Lawrence Tibbett whenever he sings Colonel Ibbetson in "Peter Ibbetson." Last season the baritone cut his hand badly when breaking the window to call for help in the struggle with Peter. At a recent performance, a pointed piece of glass fell on Mr. Tibbett's foot, piercing his shoe and severing a vein in his instep. First aid was administered upon the stage, and the singer was able to go home.

Spalding—An escort of honor consisting of eighteen airplanes met Albert Spalding on his arrival in Dallas from New York on Jan. 24 to play in the third of a series of American Legion concerts. This was a most appropriate greeting, as the noted violinist during the war enlisted in the aviation service of the A. E. F., later winning a commission as lieutenant. In recognition of his services he was decorated by the Italian Government with the Cross of the Crown of Italy.

What They Read Twenty Years Ago

in MUSICAL AMERICA for February, 1912

The Truth for Once

Saint-Saëns's new "Déjanire" has just had its first performance in Germany at Dessau before an apathetic audience.

~1912~

They're Still Doing It

Fritz Feinhals, the baritone, has decided not to renew his contract with the Munich Court Opera, but to appear there only in guest engagements.

~1912~

Did He Hear "Pacific 231"?

"Excessive realism," said Maurice Renaud, "is incompatible with opera or with music in general."

~1912~

These Poor Musicians!

Monday is the day set for Mascagni's initiation into the two-a-day at the London Hippodrome. A weekly salary nearer \$10,000 than the paltry \$5,000 which Leoncavallo was paid will prove amply efficacious as a balm.

~1912~

Moved Somewhat Slowly

(Headline) NATIONAL MOVE FOR "OPERA IN ENGLISH." New York Society Hears That Centres Have Been Formed in Leading Cities.

~1912~

Aw, Git a New Excuse!

Sergei Blank, the Russian tenor, having cancelled his contract, declared he was leaving because he could no longer endure the persecution which he alleges was conducted against him as a Russian by the Italian influences.

~1912~

Attention, Madame Butterfly

Fifteen hundred times has Paris heard "Faust."

~1912~



Richard Aldrich, Seen on His Farm in Barrytown, N. Y., with an Unidentified Small Companion. The (Then) Critic of the New York "Times" Kept Fit by Daily Horseback Rides

CONDUCTORS PLEDGE AID IN EMERGENCY RELIEF

Will Conduct Orchestras of 75 Musicians in Concerts at High Schools

Plans for a series of concerts in New York high school auditoriums with orchestras recruited from unemployed musicians are being arranged by the Musicians Emergency Aid in cooperation with the Musicians Union and the MacDowell Club of this city, Walter Damrosch, chairman of the organization, announced on Feb. 3. Arrangements have already been made with the Board of Education for the use of auditoriums in various parts of the city.

Mr. Damrosch said that at least seventy-five musicians would be employed for each concert. Each player will be paid \$15 for three rehearsals and a concert, he said, and expenses will be divided among the sponsoring groups.

No decision has yet been made as to the sale of tickets, but many of them will be distributed free to those who wish to hear music but are unable to purchase concert tickets.

Conductors who have agreed to conduct the orchestras include Philip James, Albert Stoessel, Leon Barzin, Chalmers Clifton, Theophil Wendt, Sándor Harmati and Max Eisler. Auditoriums arranged for with the Board of Education include the George Washington High School, 192d Street and Audubon Avenue; Harlem Women's High School, East Side High School and the Theodore Roosevelt High School.

SPAIN TO AID MUSIC

Madrid Symphony, under Arbos, Plays for President Zamora

MADRID, Jan. 15.—Plans are now being considered to create a permanent official symphony orchestra and a National Opera for the Spanish Republic, to be paid by the year from government funds, thus showing the interest which the new government takes in musical activity for its citizens.

The Madrid Symphony, Enrique Fernandez Arbos, conductor, was summoned by President Alcala Zamora to play a concert in the Palacio Nacional (formerly the king's palace) at the first official reception given for the diplomatic corps, on Jan 4 at 11 p. m. The program, which included works of Wagner, Bach, Beethoven and several native composers, was a great success.

United States to Organize Marine Reserve Bands

WASHINGTON, Feb. 5.—The United States Marine Corps is organizing a number of band units for the U. S. Marine Reserves, to be stationed at various posts, the first in Washington. Leon Brusiloff, well-known orchestra leader, has been commissioned first lieutenant and appointed conductor of the band in this city. Band enlistments are now under way. A. T. M.

HONOR AMERICAN CRITIC AND ENGLISH COMPOSER

Reception Is Given for Mr. and Mrs. Richard Aldrich and Gustav Holst

A reception was given by the Beethoven Association on the afternoon of Jan. 31, in honor of Mr. and Mrs. Richard Aldrich, the latter critic emeritus of the New York Times, and Gustav Holst, English composer, who will teach at Harvard during the rest of the season.

In the absence of Harold Bauer, president of the association, Mme. Olga Samaroff, a vice-president, presided. Carl Engel, editor of *The Musical Quarterly*, made the opening address. The speakers included Olin Downes, critic of the New York Times; W. J. Henderson, critic of the Sun, and Mr. Holst, who discussed the progress of modern music in England.

Among those present were the following:

Mme. Marcella Sembrich, Mrs. Walter Damrosch, Harry Harkness Flagler, Josef Hofmann, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Felix Salmond, Rubin Goldmark, Harold Samuel, Yelley d'Aranyi, Arthur Whiting, Ernest Carter, Adolfo Betti, Oscar Thompson, Victor Harris, Harry Kaufman, Bruno Walter, Sigismund Stojowski, Josef Lhevinne, Kurt Schindler, Stephen Townsend, Germaine Schnitzer, Ellen Dalossy and Mr. and Mrs. Harold Berkley.

Cap and Bells

More Boners

MUSICIANS seem to be a hardy tribe, but so far as we know, none has yet enjoyed a successful reincarnation, though many a violinist has fondly aspired to be an *alter ego* of Paganini.

An amazing case, however, is recorded by a writer in *The Scotsman*, who must have been somewhat in error about the life spans of the Russian school. Says he:

"The giants of music have nearly all passed away, and for the time being there appears to be nobody to succeed Elgar, Richard Strauss, Rimsky-Korsakoff, Ravel—for the average music-lover these are practically the only names of general acceptance today, and, with the exception of that of Ravel, they are those of more or less old men. . . . It may not be unsafe to assume that probably the musicians here named will not in the future write anything specially noteworthy."

We may expect almost any day now a little something in the style of "Scheherazade" or "Coq d'Or" from the surprisingly rejuvenated Rimsky! Or is the gentleman referred to, like the False Dmitri in "Boris," simply a pretender?

* * *

He'd Had Experience

A TEACHER in a certain school asked his class to paraphrase "Heard melodies are sweet, but those unheard are sweeter."

With surprising candor, an urchin piped up:

"It is nice to hear music, but nicer not to."

* * *

Sometimes It Almost Seems So

THE preacher in a Negro campmeeting, says the *British Musician*, addressed his constituency as follows:

"Brethren, we will now sing that beautiful hymn,

'Gawd moves in a mischeevous way His blunders to perform.'"

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Modern Work Wins Settlement School Prize



Triboro

The Jury Which Chose Hanns Jelinek's Suite in the \$500 Prize Competition of the New York Association of Music School Settlements Is Seen at Work. Left to Right: Jacques Gordon, Alfred Pochon, Harold Bauer, Carl Friedberg and Carlos Salzedo

THE \$500 prize offered by the New York Association of Music School Settlements for a composition suitable for educational use has been awarded to Hanns Jelinek, of Vienna. The winning work, a Suite for string orchestra, was selected from 149 compositions submitted by composers of this and sixteen foreign countries. The prize was donated by Mrs. John Hubbard of Paris.

The first performance of Mr. Jelinek's Suite will be given this spring at a concert of the nine music schools which make up the Association.

A private performance of the work was arranged, after which the award was made by the jury, which comprised Harold Bauer, Carl Friedberg, Jacques Gordon, Alfred Pochon and Carlos Salzedo. Mr. Jelinek is one of the Austrian composers who will be represented at the festival of the International Society for Contemporary Music in Vienna next June, an orchestral work of his having been chosen for the opening concert.

Contest Stimulated Discussion

According to Marion Rous, the chair-

man of the prize composition committee, the stipulation of "suitable character for educational use today," as announced in the published conditions of the award, proved to be the crux of much keen and significant discussion among judges and music school directors.

"The issues resolved themselves into the challenging question 'What Next in Music for Youth?'" declared Miss Rous.

"What, in fact, constitutes an educational composition fitted to fill the experience needs of the rising generation? Should the prize be awarded to a safe and sound composition based solely on the traditions of the past? Or to a work which will give to our students experience in facing and meeting new situations arising in the present?"

"In making their unanimous decision in favor of the Jelinek work, the judges have lined themselves up with the leaders of modern thought along educational lines.

"Orchestral players now growing up will undoubtedly be faced with the in-

creasing necessity of handling the atonal idiom in the performance of contemporary music. They will wish to express themselves in the twelve-note tonality of 1932, as a logical outcome of the chromaticism of Bach in 1732.

Structure of Work Orthodox

"Speaking of Bach," added Miss Rous, "the structure of Mr. Jelinek's suite is entirely orthodox in its use of all the rich architectural forms we inherit from that great modernist of his day, and our prize-winning composition, therefore, voices both the past and the present. It may reassure our conservative friends also to hear that 'ducks to water' is the report of the first reaction of a school orchestra to the prize-winning work.

"Aside from the interest which centers around the prize composition, the competition has been of great general value in bringing to our knowledge numerous unpublished works of well-known composers which we hope to put into performance by the orchestras, chamber-music groups and choruses of the nine Music Schools in New York."

Reiner Introduces Malipiero Work

(Continued from page 3)

throughout. The Brahms was given a noble reading. The characteristically rhythmic Prokofiev work, a very complicated one, was read without score.

Lautrup Is Guest

The Pennsylvania Symphony Orchestra at its Jan. 31 concert in Scottish Rite Hall had its first guest conductor of the season, Charles Lautrup, Danish composer, a thoroughly routinized musician who gave an impressive reading of the César Franck symphony. James Dunn's "Negro" Overture, based on the African aborigine rather than the spiritual-singing American Negro, had its first Philadelphia hearing and was very well received. Mr. Dunn was called to the stage to share in the applause. Florence Vanucci-Adimari, a young Philadelphia pianist, played the Grieg concerto, an excellent performance.

Little Symphony in Bow

The recently-formed Little Symphony Orchestra gave the first of a series of concerts on Jan. 29 in Musicians' Hall. Proceeds will be devoted to relief among unemployed musicians. The group contains between a score and a score and a half of well-known local players, with Frank Nicoletta, formerly of the Philadelphia Orchestra, as manager, and J. W. F. Leman as conductor. The program was semi-classic in nature, including such popular works as the dances from German's "Nell Gwynne" Suite, the Overture to Thomas's "Le Caid," Chabrier's "Spanish Rhapsody" and for solo numbers, the Jewel Song from "Faust," well sung by Ethel Righter Wilson, and the Mendelssohn D Minor concerto, played by Theodore Paxson, a pianist of fine musicianship.

Carlos Salzedo gave his annual recital in the Curtis Institute faculty artists series on Jan. 25, again exhibiting the versatility of the harp. The Debussy Sonata No. 2 was given very sympathetically and with excellent ensemble by Mr. Salzedo, William Kincaid, flute, and Max Aronoff, viola. A novelty, the recitalist's "Four Preludes to the Afternoon of a Telephone," an amusing work was capably done by Mr. Salzedo and Lucile Lawrence at the second harp. Miss Lawrence played the harp and Mr. Salzedo the piano in

the Debussy "Danse Sacre" and "Danse Profane." A suite by Mr. Salzedo, with sections entitled "Embryo," "Hallucination" and "Whirlwind," explored the numerous resources of the harp.

Chamber Program at Museum

The third of the series of free Sunday evening chamber music concerts, at the new Art Museum on the Parkway brought an audience of more than 2000, despite the severity of the most wintry night of the season. The novelty was a Sinfonietta, for eight woodwind instruments by Rudolph Novacek. Dr. Louis Bailly conducted, and the players, all artist pupils of the Curtis Institute, were John Hreackmack, flute, Isadore Goldblum, oboe, James Collis and Leon Lester, clarinets, William Santucci and Andrew Luck, bassoons and Harry Berv and Atilio de Palma, horns. The Glazounoff Quintet, Op. 39, was well done by Jack Pepper and Jean Spitzer, violins, Virginia Majewski, viola, and Adine Barozzi and Samuel Geschichter, cellos. Mr. Collis played brilliantly in the Brahms Quintet in B Minor, capably supported by Gama Gilbert, Benjamin Sharlip, Leonard Mogill and Orlando Cole, in the string accompaniment.

* W. R. MURPHY

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CLEVELAND CHORUS HAILED IN DEBUT

Lambert's "Rio Grande" and
Quartet by Porter
Performed

CLEVELAND, Feb. 5.—Rudolph Ringwall, assistant conductor of the Cleveland Orchestra, led that organization in the concerts of the fourteenth symphony program on Jan. 28 and 30 at Severance Hall. The Cleveland Orchestra Chorus of 250 members made its initial appearance in Constant Lambert's "Rio Grande," for chorus, orchestra and solo piano. William Newman, a pupil at the Cleveland Institute of Music, was the soloist. The vocalists who sang the incidental solos were Mabel Cadwell, Seona Helms and Robert M. Bossinger. Griffith J. Jones, the director of the Orchestra Chorus, is now preparing Pierné's "Children's Crusade" for the final concerts of the season.

Mr. Ringwall opened the program with the Overture to Cimarosa's "Secret Marriage" and continued with Beethoven's Sixth Symphony. Following the intermission came a notable reading of Sibelius's tone poem "En Saga," played here for the first time. This singularly expressive work, rich in profoundly moving melody, was well set forth by Mr. Ringwall and his men.

Quartet Plays Porter Work

Many who wanted to hear the fifth concert in the chamber music series, played in the small auditorium of Severance Hall on the evening of Feb. 2, were turned away because the seats were all sold.

The program, made up of Mozart's G Major Quartet, Quincy Porter's Fourth Quartet, and the F Minor Piano Quintet of César Franck was played with great success by the Cleveland String Quartet, with the assistance of Myra Hess. The members of the quartet are Josef Fuchs, first violin, Rudolph Ringwall, second violin, Carlton Cooley, viola, and Victor de Gomez, 'cello.

Mr. Porter's quartet, played at this concert for the first time, moved the audience to warm expression of pleasure. The composer was called to the stage to bow his acknowledgements.

MARGARET ALDERSON

Berta Gerster-Gardini Presents Verna Carega before Italy-America Society

Berta Gerster-Gardini gave a lecture and presented her artist pupil, Verna Carega, mezzo-soprano, in "An Hour of Italian Songs," at the invitation of the Italy-America Society in the Hotel Pierre on the afternoon of Jan. 27. Miss Carega sang classic, romantic and modern works and an aria from Verdi's "Don Carlos," with Elmo Russ assisting at the piano.

Marvin J. Singer, Pianist, to Tour Europe After New York Debut

Marvin J. Singer, nineteen-year-old American pianist, will make his American debut on March 7 in Carnegie Hall. He will make a second tour of Europe in the fall, appearing in Paris, Brussels, Antwerp and Vienna. Mr. Singer is an artist-pupil of Isidor Philipp.

Jean Knowlton Heard in New Jersey Lecture-Recital

Jean Knowlton, soprano, was presented in a lecture-recital in Summit, N. J., on the evening of Feb. 5. Her

subject was Spanish folk-music, in which she has a large repertoire.

Miss Knowlton was formerly a member of the music faculty of the New Jersey College for Women in New Brunswick, N. J. She has recently opened a new studio at 7 Park Avenue, New York.

MANNES CONCERTS GIVEN

January Symphonic Series at Museum Draws Large Audiences

Audiences totalling 40,000, a new record, heard the concerts given by a symphonic orchestra under David Mannes, in the Metropolitan Museum of Art on four Saturday nights in January.

The final program included the Second Symphony of Brahms, Weber's "Oberon" Overture, Debussy "Fêtes," an arioso and a gavotte by Bach, the Prelude to "Lohengrin" and the Variations from Tchaikovsky's Suite No. 3. The incidental violin solo in the last work was played by Michael Rosenker, concertmaster.

A day of rain which lasted almost until concert time did not prevent over 8500 persons from attending the third concert, on Jan. 23. The works heard were Mozart's "Jupiter" Symphony, Tchaikovsky's fantasy-overture "Hamlet," Mendelssohn's "Midsummer Night's Dream" Overture, the Adagio from Schumann's A Major String Quartet, the waltzes from Strauss's "Rosenkavalier" and the Prelude to "Meistersinger."

The final concert was given on Jan. 30, again to a large audience. Four more Saturday night programs will be given in March under Mr. Mannes.

Harold Samuel to Give Five Demonstrations on Bach Playing

Harold Samuel, pianist and specialist in the music of Bach, will give a series of five demonstrations of the art of Bach playing during the month of March at the home of Mr. and Mrs. Hartwell Cabell, New York, each Wednesday at 3 p. m.

Galli-Curci Sails for First Tour of Leading Cities in South Africa

MME. AMELITA GALLI-CURCI, the first opera artist of world-wide fame ever to visit South Africa for a regular concert tour, sailed for that country on the S.S. City of New York on Jan. 30. She will make her debut at Capetown on Feb. 26.

The contract was signed by her managers, Evans & Salter, under whose management she has appeared exclusively throughout the world during the last twelve years. The agreement calls for appearances by Mme. Galli-Curci in all of the principal cities of South Africa. Though several other artists, notably pianists, have concertized in South Africa during the last several years, this will be the first time that an artist of both operatic and concert renown has appeared on a regular concert tour there. During recent years Mme. Galli-Curci has spent about a half season annually in making concert tours of England, Scotland, Wales, Ireland, Australia, New Zealand,



Cosmo
Mme. Amelita Galli-Curci, Famous Concert and Operatic Soprano, Says "Bon Voyage" as She Sails from New York for Her First Tour of Leading Cities in South Africa

the Philippine Islands and the Orient. She recently gave ten concerts during the month of January, after fulfilling a fall tour in America.

HAIL SEVITZKY IN BERLIN AND VIENNA

Philadelphia Conductor Has Cordial Reception in Foreign Concerts

BERLIN, Feb. 1.—Fabien Sevitzyk appeared as guest conductor of the Berlin Philharmonic Orchestra on the evening of Jan. 13 in an exacting program that included Bloch's Concerto Grosso for strings and piano, Debussy's Nocturnes, Stravinsky's "Fire Bird" Suite and the First Symphony of Brahms.

The visiting conductor from America repeated his orchestra à la Stokowski. This fact, strange to say, entirely escaped the reportorial vigilance of the Berlin reviewers, who in this instance were ostensibly more interested in the conductor's personality than his procedure.

At the close of the performance, Mr. Sevitzyk was accorded a most enthusiastic ovation by the large audience. The press was almost unanimous in its praise of the distinction of his musicianship and the skill and dexterity of his well-grounded baton art.

Mr. and Mrs. Sevitzyk were guests of honor at a large tea given by Frau Louise Wolff of the firm of Wolff & Sachs, on Sunday, Jan. 10.

GERALDINE DE COURCEY

Conducts Vienna Symphony

VIENNA, Feb. 1.—It does not often happen that a foreign conductor who

leads a Vienna concert orchestra, especially if unknown to the public, has so cordial and spontaneous a reception from a local audience as did Fabien Sevitzyk. He gave a concert here with the Vienna Symphony Orchestra for the benefit of this orchestra's Bruckner Fund, which also serves to support the pension fund of the ensemble. He was heartily greeted at his appearance on the podium.

Bloch Concerto Applauded

The guest conductor had chosen an excellent program, and one of unusual numbers for Vienna. Among these was the Concerto Grosso of Ernest Bloch, which has been heard here only rarely. Especially in the final fugal section, the orchestra played with much power, and through the precision of Mr. Sevitzyk's conducting, attained a marked impression. Two Preludes of Debussy were next presented with the greatest subtlety. Then came the "Fire Bird" Suite of Stravinsky—a composer who is mentioned only with alarm in Vienna and performed in the same spirit. This work by his compatriot was given by the conductor with an exceptional sympathy—both the introspective passages and those of strong rhythmic outline were interpreted with outstanding success.

The second half of the program included the First Symphony of Brahms. Mr. Sevitzyk showed an intimate knowledge of the architectonics of the

work, and brought out in happy fashion the romantic fantasy and ardor of the composer. The applause grew from movement to movement. At the close it was definitely enthusiastic. The press also unanimously accorded the young conductor a great success.

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Quaker City Applauds Vivid Operas

Nino Martini, Tenor, Feted in American Debut with Local Forces in "Rigoletto"—Cesare Sodero Hailed in Bow as Conductor with Company

PHILADELPHIA, Feb. 5.—Two impressive performances of "Rigoletto" within little more than a week and a very fine "Tristan" formed the operatic fare here in the past fortnight.

Each "Rigoletto" was notable for the individual triumph of an artist. At the Metropolitan's performance on Jan. 19, Lily Pons stopped the show with her "Caro Nome," and after she had concluded the offstage cadenza with a superb high D was obliged to return to the stage many times to bow acknowledgments. At the Philadelphia Grand Opera performance on Jan. 28, Nino Martini, twenty-six-year-old Italian tenor, won great acclaim in his American debut as the Duke, and had to repeat part of "La Donna è Mobile."

In both cases, the casts were of the highest quality and the performances spirited and well directed.

Lauri-Volpi in fine voice, De Luca at his dramatic though not always vocal best, Leon Rothier as Sparafucile and Ina Bourskaya as Maddelena, with Vincenzo Bellezza keeping a good orchestral balance were the other participants in the Metropolitan production.

Martini Hailed in Local Bow

Mr. Martini has youth, personable looks, a lovely natural voice and an artistic way of handling it. Josephine Lucchese as Gilda and John Charles Thomas in the title role were brilliant in characterizations which familiarity has not staled. Ivan Steschenko was a sonorous Sparafucile, Edwina Eustis a full throated Maddalena. Others in the cast were Albert Mahler, Peter Chambers, Conrad Thibault, Benjamin de Loache, Alessandro Angelucci, Virginia Kendrick, Carol Deis, Paceli Diamond. Cesare Sodero, in his first appearance as conductor with the organization, gave a vivid reading of the score and was warmly received. Him-

self a composer of opera. Mr. Sodero showed a keen appreciation of orchestral color and a fine command of rhythm.

The Metropolitan's "Tristan" on Jan. 26, had Lauritz Melchior and Gertrude Kappel as the star-crossed lovers of old Celtic legend transmuted into a perennial love canticle through the wizardry of Wagner. The faithful retainers, Brangäne and Kurwenal, were capably sung by Karin Branzell and Friedrich Schorr. An unusually impressive King Marke was that of Ivar Andresen. Artur Bodanzky pro-



Nino Martini, Tenor, Who Won Acclaim in His American Debut in "Rigoletto" with the Philadelphia Grand Opera

vided richly textured orchestral backgrounds.

Yehudi Menuhin added Philadelphia to the list of cities that he has made captive by this phenomenal virtuosity and fine musicianship in his local debut on Jan. 27 in the Academy of Music.

Contemporary Novelties Given

Two world-premieres marked the first concert of the sixth season of the Philadelphia Society for Contemporary Music on Jan. 27 in the Ethical Culture



Cesare Sodero, Who Made a Successful Debut as Conductor of the Philadelphia Grand Opera Company

Society's new auditorium. In addition there were three works hitherto unheard in this city. The former were a Sonatina for piano by Boris Koutzen, former member of the Philadelphia Orchestra, and a Piano Sonata by Paul Nordhoff, who played both numbers, each being properly "pianistic" and adept in the use of modern idiom. The latter were three settings of Chaucer lyrics for soprano and string quartet by Robert Russell Bennett, who employed Greek modes to give an appropriate antique flavor. The concert opened with a Schönberg work in F Sharp Minor for strings and soprano. The Bennett and Schönberg numbers were finely achieved by Irene Williams, soprano, and the Musical Fund Ensemble, Boris Koutzen and Stanislav Dabrowski, violins, Maurice Kaplan, viola, and Stephan Deak, 'cello.

The Cremona String Quartet, a new organization, gave its opening subscription concert on Jan. 17 in the Plays and Players Theatre. The members are Schima Kaufman and Louis Gesensway, violins, William Greenberg, viola, and Frank Miller, 'cello. Their program including the Mozart "Dissonance" Quartet, Tibor Serly's Quartet in D Minor, which had its Philadelphia premiere, and shorter pieces by Turina and Serly, showed an excellently coordinated ensemble.

Horatio Connell, baritone, gave the sixth of the faculty recitals at Curtis Institute on Jan. 18, the audience filling Casimir Hall and according the recitalist an ovation. He sang with his customary finesse of interpretation and diction a group of Hugo Wolf lieder, and works by Handel, MacDowell and Beethoven. His program included Wolf-Ferrari's "The New Life," in which Mr. Connell sang the part of the poet with fine feeling, assisted by a group of his artist pupils, Florence Irons and Cecelia Thompson, sopranos; Virginia Kendrick and Irene Beamer, contraltos; Daniel Healy and Eugene Ramey, tenors; Walter Vassar and Alfred de Loache, baritones. Lawrence Apgar cooperated at the organ. Harry Kaufman was the piano accompanist.

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N. Y. PHILHARMONIC VISITS BALTIMORE

Walter Gives Prokofieff Suite—Spalding Heard in Benefit

BALTIMORE, Feb. 5.—The Philharmonic-Symphony Orchestra of New York, with Bruno Walter as conductor, gave its third subscription concert of the local series on Jan. 27 in the Lyric Theatre before a capacity audience. The engaging personality of the conductor and his fine musical understanding gained an immediate response from the audience. His readings of the Haydn and the Brahms symphonies and of the "Prodigal Son" Suite of Prokofieff were individual and significant.

Albert Spalding, violinist, with André Benoist at the piano, gave a benefit recital sponsored by the Women's Auxiliary Board of the Johns Hopkins Hospital on the evening of Jan. 30. The violinist's tasteful renditions were accorded enthusiastic applause.

Contrasts in old and new music marked the items of the program offered by the members of the Baltimore Music Club on Jan. 23 at the Hotel Emerson. E. Cowles Andrus, lutenist; Elizabeth Bolek, soprano; Constance J. Hedja, contralto; Celia Brace, Vivienne Cordero Friz and Katherine Whitelock, violinists; Ruth Schafer, pianist; George Bolek, Virginia Castelle and Audrey Cordero Plitt, accompanists, supplied the historical program. Mrs. Joseph Kuper, Mrs. G. Franklin Onion and Mrs. R. L. Dohme arranged the evening's entertainment.

Peabody Artists Heard

Stephen Deak, 'cellist and a member of the Peabody faculty, with the assistance of John Goss, baritone, gave a joint program at the Peabody Conservatory of Music on Jan. 22. Austin Conradi, pianist of the Conservatory faculty, was presented at the thirteenth recital of the Friday afternoon series on Jan. 29.

Leslie Frick, mezzo-soprano, appeared at the Alcazar in a song recital on the evening of Jan. 21. Miss Frick has gained in vocal ability, and her singing throughout was marked with warmth of expression and dignity. George Bolek was the accompanist.

FRANZ C. BORNESCHIN

New York Matinee Musicale Entertained at Home of the Teslofs

The New York Matinee Musicale, Rosalie Heller Klein, president, was entertained on the evening of Feb. 3 at the home of Mr. and Mrs. Jean Teslof, the latter known professionally as Grace Divine, mezzo-soprano of the Metropolitan. About 150 guests were present. A musical program, arranged by Irva Marshall Morris, included numbers by Helga Harrison, soprano; Alma Beck, contralto; Foster Miller, bass-baritone; Berthe Van den Berg, pianist; Herman Krasnow, violinist, and Miss Divine. The accompanists for the singers were Minabel Hunt, Gladys Longene and Esther Lundell.

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FRANCIS ROGERS, Chairman

"Interest in Two-Piano Music Keen," Bartlett and Robertson Find

AMONG the few pairs of pianists who give their art entirely to compositions for two pianos, few have won any greater approval during the past few seasons than Ethel Bartlett and Rae Robertson, who have recently returned to America from their native England for an extensive tour. Since leaving here last season, the artists have given seventy concerts in England, Holland, Belgium, Germany, Poland and Switzerland. Of these, forty-three were in England. They also made one appearance in Paris.

"The interest shown by the public everywhere is most gratifying," said Miss Bartlett. "People have an idea that the literature for two pianos is comparatively limited, but this is not really so. We have made researches in the British Museum and found some treasures. In addition, a number of pieces have been written especially for us by contemporary composers. Thus through re-discovery and special composition, our programs have all the variety needed."

"Although there was a long period during which there was comparatively little of this type of music, in public at least, there was undoubtedly quite a lot of it done in private. Indeed, more than once, pleasant old ladies have come up to us after concerts and told us how glad they were to hear again the pieces they played in their youth."

"An interesting and pathetic example of this kind was at one of our appearances in London. The Grand Duke Michael was sitting quite near the stage. We noticed when we played Russian things by Arensky and others, that tears streamed down his cheeks. He came back to the artists' room after the concert and told us that he had often played those same pieces with his cousin, the Tsar's sister. Naturally,

the recollection was very moving for him.

"You see, therefore, that there was two-piano playing in royal palaces just as there was in drawing rooms of humbler citizens."

"We have never been able to figure out just why any slump should have occurred. Composers all along the line have written for the combination. The work by Farnaby which we unearthed in the British Museum is probably the first written for two keyboard instruments. We also found a Toccata by Pachelbel, the Nuremberg organist, who is said to have been an influence in Bach's life, pieces by Couperin and concertos by Karl Philip Emanuel Bach and Wilhelm Friedemann Bach, which certainly have not been given in public for a long time."

Difficult Form of Art

"I have often wondered whether the reason for the infrequency of two-piano recitals is because it requires such a lot of practice, not only for the individual but also for the combination. Unless a team has achieved such psychic unity as to make mechanical unity a foregone conclusion, it is natural that interpretation must lag far behind. We began with a single concert and had no intention of making a specialty of two-piano concerts, but we had such gratifying compliments that we decided to keep on."

"It seems rather as if people liked us!" Miss Bartlett said with a smile. "When we leave the United States next month, we shall tour Spain, the Balkans, Belgium and Holland and the British Isles. We end our season with an appearance with the British Broadcasting Company Orchestra in London, playing the E Major Concerto of Mozart, and with a recital in Wigmore Hall."



Ethel Bartlett and Rae Robertson Snapped in Cuba Last Spring

missioned the music. The work is scored for a small orchestra of strings, woodwind, horns and harp.

Arthur Allen Awarded Composition Prize by Windsor Clef Club

WINDSOR, CONN., Feb. 5.—Arthur Allen was awarded the prize in a contest for compositions by composers of this city, conducted by the local Clef Club. The judges, Waldo Selden Pratt, Bruce Simonds and John Lawrence Erb, were unanimous in their choice of Mr. Allen's "Melody" for piano.

The announcement of the prize winner was made recently during a program given by the Clef Club before a large audience at the Woman's Club. Mrs. Hildur Anderson, organist and choir director of the Windsor Avenue Congregational Church in Hartford, and a former pupil of Mr. Allen's, played the prize composition, which was received with enthusiasm.

The theme of the program was "Living Artist Composers and Their Work." Those represented were de Falla, Paderewski, Rachmaninoff, Godowsky, Levitzki, Kreisler, Frank LaForge, Oley Speaks, Charles Gilbert Spross, Mabel Daniels, Richard Hageman and A. Walter Kramer.

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Announcement

THE NATIONAL FEDERATION OF MUSIC CLUBS and the SCHUBERT MEMORIAL, INC., announce that an affiliation between the two organizations has been effected and that a plan has been formulated by which opportunity of wide scope will be created for young American executant musicians of outstanding talent.

The Schubert Memorial, Inc., will hold biennial contests in conjunction with the contest of the National Federation of Music Clubs.

The Schubert Memorial award of an appearance with a major orchestra in Carnegie Hall, New York, will be awarded to two of the winners of the contest of the National Federation of Music Clubs in a special contest following that of the Federation.

Further details will be announced later.

Young Audiences Key to Concert Problem

(Continued from page 11)

had experience in assembling artists and audiences in auditoriums. Only the details remained to be settled. The artists, we found, must be specially chosen and coached for this work. They must be able to derive a livelihood from this new profession; hence the policy of engaging them on salary. They must be kept at work five days a week, idleness being almost as bad as overwork.

Then, too, the concerts should not be free; they should ultimately prove self-sustaining. It is only too true that what people receive for nothing they usually value at that figure. Children expect to pay money for movies; they should be brought up expecting to pay for concerts. But admission to the concerts must be at a price which need debar nobody for monetary reasons. The elimination of unnecessary expense and the arrangement of the concerts in an economical touring sequence have therefore been essential features in the plan. This, plus the need for close observation, explains why the concerts as yet are available no further west than the Pennsylvania line. The great United States is yet before us.

The school auditorium is the musical

civic centre of the community. People interested in concerts are finding this out. At many places where daytime concerts are given, low-priced evening concerts are being arranged for the senior high school students, for the parents—in fact, for the "unfortunate" grown-ups! In this way the League is steadily building for a new generation of music-lovers.

Carl Fischer, Inc., and Leo Feist, Inc., Again Independent Music Firms

Negotiations have been completed whereby the music publishing firm known as Radio Music Company, Inc., has disposed of its stockholdings in Carl Fischer, Inc., and Leo Feist, Inc., two of its subsidiary companies. As of Jan. 1, the latter resumed their original status as completely independently operated music publishers, with Walter S. Fischer at the head of Carl Fischer, Inc., and E. F. Bitner at the head of Leo Feist, Inc.

Philip Gordon Completes Incidental Music for Maeterlinck Play

Philip Gordon, conductor of the orchestra of the Master Institute of Roerich Museum, has completed the score of the incidental music which he has composed for Maeterlinck's "Blue Bird." The play is being performed by the Newark Art Theatre, which com-

CINCINNATI HEARS TANSMAN NOVELTY

Schmitz and Moiseiwitsch
Are Soloists Under
Goossens

CINCINNATI, Feb. 5.—At the Cincinnati Symphony concerts of Jan. 22 and 23, under Eugene Goossens, the program was built around two works which enlisted the services of E. Robert Schmitz, pianist. The first of these was the Bach Brandenburg Concerto, No. 5, for piano, violin, flute and strings. The second was the Tansman Concerto, No. 2, which had its first Cincinnati performance.

In the Brandenburg Concerto, which was given a performance of noteworthy beauty, Mr. Schmitz divided solo honors with Emil Heermann, concertmaster of the orchestra and with Ary Van Leeuwen, first flutist. In the Tansman Concerto the brilliance of his own performance was matched at every turn by that of the orchestra. At the conclusion of the work the players were brought to their feet, and the soloist joined in the audience's applause for Mr. Goossens and his men.

Another "first performance" in this city was that of Rimsky-Korsakoff's Sinfonietta. The program opened with the Overture to Mozart's "Abduction from the Seraglio," delightfully played, and ended with a vividly dramatic performance of the "Flying Dutchman" Overture of Wagner.

Moiseiwitsch Is Soloist

The orchestra concerts of Jan. 14 and 15 had Benno Moiseiwitsch as soloist, playing the Schumann Concerto. First Cincinnati performances were given of Prokofiev's Divertimento and the Albeniz-Arbores "Triana." Mr. Goossens began his program with a memorably fine performance of Haydn's "Military" Symphony and during the second half of the concert gave an extraordinarily effective reading of Sibelius's tone-poem, "En Saga."

SAMUEL T. WILSON

Philadelphia Children's Opera Company Reorganized

PHILADELPHIA, Feb. 5.—The Children's Opera Company, under the direction of Leon Lewin, sponsored by a committee headed by Mrs. Houston Dunn, has been reorganized for the current year with studios at 1909 Chestnut Street.

Elena Bussinger, mezzo-soprano, a pupil of Estelle Liebling, of New York, has been selected by the company as co-director. Special ballet classes will be under the direction of Dimitri Chutro. Pupils from these classes will be used in the ballets for the productions of operas.

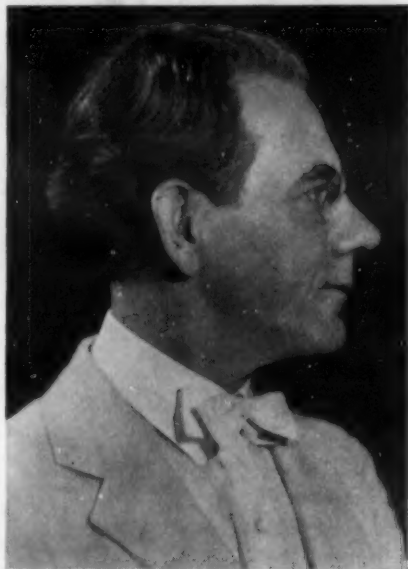
Riccardo Martin Weds American Girl in London

LONDON, Feb. 1.—Riccardo Martin, tenor, formerly a member of the Metropolitan Opera Company, and Allis Merrian Beaumont, of Cleveland, were married at the Henrietta Street Registry Office here on Jan. 21. The wedding was attended by the mother of the bride, who had come to England for the ceremony. This was Mr. Martin's third marriage.

Mortimer Wilson's Death a Great Loss to American Composition and Pedagogy

THE news of the passing of Mortimer Wilson on Jan. 27 came as a terrible shock. I knew that he had been ill for several weeks with pneumonia, and that he was recuperating nicely. And I hoped that I might soon be permitted to call on him.

Of him I might truly say: gone in the fullness of his powers. He was fifty-five—active, vigorous, enthusiastic, a typical American, born in Char-



White

Mortimer Wilson, Whose Untimely Death Deprives American Music of One of Its Ablest, Most Sincere Figures

ton, Iowa, educated at Culver Military Academy, and in music in Chicago and in Leipzig. There was that healthy vision in his outlook that always evidenced itself in a smile. There was that confidence in the ultimate recognition, which every creative artist seeks, that made him go on during the years when his music was far too little heard.

In recent years he had devoted himself to the teaching of young composers and others, pianists, violinists, conductors, who wished to do theoretical work under his guidance. Of that guidance let me say that it was the highest form of teaching. For Wilson was a master. He had learned much from Frederic Grant Gleason in Chicago. To that he added several years' work in Leipzig under Max Reger, whom he held in reverence. Reger's mastery was visible in Wilson's. He was one of the finest contrapuntists I have ever known, a great composition teacher. There are more professional musicians of standing who worked under him than under almost any composition teacher in the United States today. He never boasted of his pupils. He might have, for their names would have shed lustre. He believed in doing his work and saying nothing.

A Prolific Composer

Modest, as the finest artists often are, shy, unassertive, he wrote five symphonies, a number of orchestral suites, two sonatas for violin and piano, a sonata for organ, a trio for piano, violin and 'cello, as well as overtures, songs and piano pieces, among them a very successful suite "In Georgia," which he also scored for orchestra. He came into prominence with his incidental music for the Douglas Fairbanks picture "The Thief of Bagdad," his "Overture 1849," written for the film

"The Covered Wagon" and his Overture "Mardi Gras," which won the Rialto Theatre prize competition.

Here was a man who wrote what he felt, allied himself with no societies of announced tendencies, made no compromise with current fashions in composition, attempted to please no groundlings. Honest as a man, he was equally honest in his art. He paid the penalty, for his music, though known to and prized by a small circle of serious musicians and music lovers, was not performed as frequently as it deserved to be.

As I look back over the fifteen or more years that I knew him, I recall his pleasure, when I asked him one day if I might show some of his scores to Josef Stransky, then conductor of the New York Philharmonic. Stransky chose his Suite "From my Youth" and performed it at a pair of concerts. It is a lovely work from his earlier period, beautifully conceived and orchestrated, and it had an immediate success with the audience. It also drew from the late H. E. Krehbiel one of the most unjustified reviews that that critic ever wrote for the New York Tribune. But Wilson was calm and serene, for he knew that the way of the serious composer is not one strewn with roses. Krehbiel's bitter comment was forgotten. Wilson went on. He was an artist not easily dismayed.

Conducted in Various Cities

He was a conductor, too. In this capacity he served the Lincoln Symphony at the time that he taught theory at the University of Nebraska, and the Atlanta Symphony after his return from Leipzig. In New York he presented his own chamber orchestra in concerts and conducted for a period on radio station WOR the hour known as "The Choir Invisible," making for it countless superbly contrived arrangements, both choral and orchestral.

Composition was his life, I think, and he gave himself heart and soul to it. Among his finest educational work is a series of five volumes called "Orchestral Training," used in many schools, a work in which he has with an unusual sense of the practical set down orchestral study from the elementary to the symphonic degree of technical difficulty. He had recently completed a textbook on composition, entitled "The Technique of Composition," which embodies his own method of teaching this subject, arrived at after many years of experience. It is earnestly to be hoped that it will now be published.

A High-Minded Musician

For me, Mortimer Wilson belongs to the highest type of musician this country has produced. As a composer he had a personal quality. Highly gifted, greatly learned, profoundly educated in life and literature as well as in music, he went his way, following through to a premature end that road which he held to be the right one. Performances he sought but little; publication he wanted and received in abundance. I believe that his published and unpublished works will now come to many a hearing, as in the case of others too little performed during their lifetime. He is survived by his wife and a son, Mortimer, Jr., a gifted painter.

At the services at his home on Friday afternoon, Jan. 29, when friends

and pupils gathered to pay the final tribute, George Raudenbush, Paulo Gruppe and Clarence Adler performed movements from his First Sonata for violin and his Suite for 'cello. We listened and understood from what we heard that the spirit which has passed from us must be remembered for his wondrously sincere expression, for his great humanity and for his adherence to the loftiest ideals known to man through art. A. WALTER KRAMER

MILWAUKEE LAUDS CHICAGO SYMPHONY

Deems Taylor Suite and
Rameau Novelty
Presented

MILWAUKEE, Feb. 5.—The latest appearance of the Chicago Symphony here took place at the Pabst Theatre, under the baton of Eric DeLamarter. Haydn's C Major Symphony was presented. The program also included Deems Taylor's suite, "Through the Looking Glass." Other numbers were music from Rameau's "Dardanus" and the Glazounoff Symphony in E Flat. A large and responsive audience greeted the visiting orchestra.

One of the most successful musical programs ever given in Milwaukee was that of the Don Cossack Russian Male Chorus at the Pabst Theatre, under the management of Margaret Rice. The house was crowded for the event and the audience responded with much applause. C. O. SKINROOD

PLAN FESTIVAL TOUR

Summer European Travel Arranged
for Musicians

A Music Festival and Folk Music tour of Europe will be conducted in the coming summer by Professor Norval Church. The trip, which has been planned by Peter W. Dykema, professor of music education in Teachers College, Columbia University, will be under the auspices of the Pocono Study Tours, a non-profit-making organization sponsored by well-known American educators.

The committee, with the cooperation of foreign governments and educational organizations, has arranged trips, respectively, of three months and nine and a half weeks' duration. Professor Church's party will sail on June 24 on the Belgenland. The itinerary will include France, Germany, Austria, Switzerland, Czechoslovakia, England, Denmark and Finland.

The Salzburg Festival and the festival plays connected with the Goethe Centennial celebration in Munich will be included in the program. An opportunity will be given to attend opera and concerts in Paris, Berlin, Munich and Vienna, and to study the folk music of Germany, Finland, Russia and Denmark.

Some time will be spent at Oetz, in the Austrian Tyrol, site of the American People's College, where lectures and discussions will be held.

The Russian Opera Company, which produced "Boris Godounoff" and "Khovantchina" last season, is planning to present three operas this year late in March in the Jolson Theatre.

Mid-Season Brings Many Concerts to New York

Peak of Musical Activities Finds Concert Rooms Well Occupied—Paderewski Draws Immense Throng—Menuhin Greeted After Absence in Europe—Onegin Displays Versatility in Town Hall Recital—New Artists Applauded

THE end of January is about the mid-point of the season as regards concerts and recitals. Mrs. H. H. A. Beach's "Chambered Nautilus," written for the St. Cecilia Club, was again given by that organization. The Aguilar Lute Quartet and La Argentina both drew large audiences devoted to Spanish music and dancing. Several ensemble organizations were heard, including the Elshuco Trio, which played a d'Indy work in memory of the lately deceased composer.

The Gordon String Quartet

The Gordon String Quartet gave the second of its series of three concerts in the Town Hall on the evening of Jan. 20.

The Haydn in G Major, Op. 77, No. 1, the Beethoven in F Minor, Op. 95, and the "Divertimento" by Schelling, with the composer playing the piano obbligato, comprised the program.

Particular interest attached to the Schelling work, a shrewdly constructed set of descriptive pieces abounding in vitality and brilliantly scored. The playing of the men was spirited rather than reserved, and readily communicated the same feeling to the audience, which reacted in kind.

The Haydn was grievously marred by the seating of very many late comers between the various movements.

R. K.

Escudero in Waldorf Musicales

The sixth and final event in the series of Diaz Wednesday Afternoons on Jan. 20, at the Waldorf-Astoria brought the second American appearance of Vicente Escudero, the noted Spanish dancer, with his assisting artists, Carmita and Carmela. Clarita Sanchez, soprano, shared the program.

The dancers appeared in a score of numbers, including Mr. Escudero's famous "Rhythms" and a Farucca, which was repeated to the delight of the audience. The accompaniment was provided by Luis Mayoral, guitarist, and A. Curidas, pianist. Miss Sanchez, in Spanish costume, gave songs by Huarte, Muno, Ponce and Chabrier, with Lois Townsley as accompanist.

M.

Julia Vardo Sings in the Town Hall

Julia Vardo, soprano, presented a lengthy program of much variety in the Town Hall on Jan. 21. Her charm-



Julia Vardo, Soprano, Who Gave a Well-Chosen Program at a Town Hall Recital

ing stage presence quickly won the enthusiasm of the audience. Miss Vardo is the possessor of a pleasing lyric voice which she uses with grace and fluency. Although in several of the more ponderous works on the program some unevenness of tone was noticeable, Miss Vardo's singing was at all times artistic and her interpretations impressive.

Her program contained a well chosen group of arias and songs, including works by Gluck, Handel, Debussy, Respighi, de Falla and Hadley. The audience applauded liberally.

S.

Biltmore Musicales

The artists giving the Biltmore Musicales on the morning of Jan. 22 included Colette D'Arville, mezzo-soprano; Frank Chapman, baritone, and Alberto Salvi, harpist.

In costume, Miss D'Arville sang a group of folksongs, winning high favor with the audience, and was applauded also in songs by Fauré, de Falla and Schumann. Mr. Chapman's singing of "Largo al Factotum" from "Barber of Seville" and a song group was well received. Mr. Salvi was heard in numbers by Bach, Chopin, Seras and others. There were numerous recalls for all three artists. Stuart Ross and Edwin McArthur were the accompanists.

N.

Moiseiwitsch in Chopin List

Benno Moiseiwitsch gave a recital devoted to works of Chopin in the Town Hall on the afternoon of Jan. 22. In addition to his familiar technical excellencies, the pianist again showed poetic qualities that did much to endow the works with warmth and vitality.

The program included four Scherzi, in B Minor, E Major, C Sharp and B Flat Minor; three Impromptus, in F Sharp, A Flat and G Flat Major; the twenty-four Preludes, Op. 28, the Waltzes in A Flat and G Flat, and the D Flat Nocturne. Mr. Moiseiwitsch's delicate employment of tone color and his sweeping bravura treat-



Ernst Schneider, Berlin

Sigrid Onegin Created a Powerful Impression With an Aria from Verdi's "Macbeth" at Her Recent Recital

ment made his playing of the Preludes especially enjoyable. A number of encores were given at the close, when there was the familiar stampede down the aisles.

M.

Horowitz Plays the "Three B's"

Vladimir Horowitz, pianist, confined his program to compositions by the "Three B's" at his recital in Carnegie Hall on the evening of Jan. 22. These included the Toccata in C Major and the Prelude and Fugue in F Minor from the second book of the "Well-Tempered Clavichord"; Beethoven by the C Minor Variations, and Brahms by two Intermezzi, the Waltzes, Op. 39, and the Paganini Variations.

The Bach numbers were cleanly played and were kept in a dynamic range that was a model of restraint. Admirers of the Beethoven Variations must have found the playing which Mr. Horowitz did in them of great effectiveness.

The Brahms group was, perhaps, the most satisfactory of the three. The Intermezzi were given a discreet romanticism, and the Waltzes were models of delicacy and charm. But it was in the difficult Paganini Variations that Mr. Horowitz did his most satisfying work

of the evening. The gentler variations were played with a gracile, luminous tone and the technically difficult ones with great brilliance. It was very fine piano-playing.

J.

Bogia Horska Reappears

Bogia Horska, who was heard and seen earlier in the season, reappeared in the Barbizon-Plaza on the evening of Jan. 22, in an assorted program in French, German, Bohemian, English and even certain dialects.

Mme. Horska is said to be popular in opera and drama in Vienna. She shows evidence of dramatic ability of an unusual type, and accordingly makes her songs interesting. Her recitals are difficult to characterize, as they partake of so many types of entertainment. The audience was entranced with her clever rendition of Moussorgsky's "The Flea" and a Bohemian polka, which she danced. A song of her own, entitled "Balalaika," was much applauded.

J.

Paderewski

Forty years ago last November, Paderewski made his American debut. On Jan. 23 last, he drew a capacity audience to Carnegie Hall and a huge throng of disappointed music-lovers could not be accommodated. This in itself is an achievement.

Mr. Paderewski's program began with the Symphonic Etudes of Schumann and went on to the A Major Sonata and Variations of Mozart and the Liszt Sonata in B Minor. After the intermission there were Chopin numbers.

It is difficult to write any criticism of this playing. The Schumann Studies, which many find tedious, were illuminated by the glowing art of Mr. Paderewski so that even a layman would have enjoyed them. The Mozart, though of small calibre for the artist's stature, was a superb piece of tone coloring, dainty, melodious, charming. The Liszt Sonata was magnificent in every detail, its sugary passages given body and its moments of genius made transcendent.

The Chopin was a group of contrasted humors both as regards content and execution. From the fingers of his compatriot, the music of the Polish composer rippled, thundered, sang and laughed. One seldom hears such Chopin playing, or, for that matter, such playing of anything.

H.

Robeson and Hilsberg

Paul Robeson was heard by a large audience in the Town Hall on the evening of Jan. 23, in a program exclusively of spirituals. Ignace Hilsberg,

(Continued on page 25)

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NEW CHORUS MAKES SAN ANTONIO BOW

Rossini and Bruch Works
Sung by Oratorio
Society

SAN ANTONIO, Feb. 5.—The San Antonio Municipal Oratorio Society, organized and led by Carl Venth, was introduced to the public on Jan. 29, in a presentation of Max Bruch's "Fair Ellen" and Rossini's "Stabat Mater" at the First Baptist Church. The soloists were Ruby Perryman Hardin, soprano, and Joseph Burger, baritone, for the Bruch number, and Evelyn Duerler, soprano; Zuleme Herff Simpson, contralto; Robert Burns Campbell, tenor, and David Griffin, bass, for the Rossini work. Ola Gullidge was the accompanist. The performance was notably successful.

The San Antonio Musical Club presented a program by its honorary members on Jan. 27, in the St. Anthony Hotel Ballroom. Carl Venth's Suite was played by Mr. Venth, Ruth Howell, Marjorie Murray, Grace Wheat, violinists, and Mrs. Carl Venth, pianist. Songs by Oscar J. Fox were sung by Eric Harker, tenor, accompanied by the composer. John M. Steinfeldt, composer-pianist, was heard in some of his own works and numbers by Debussy. Mary Jordan Cresson, contralto, sang a group of Strauss songs, accompanied by Walter Dunham. Gisela Bauer Sutter was chairman of the event.

The University Glee Club, Austin, assisted under the direction of Gilbert Schramm in a benefit for the unemployed in the Municipal Auditorium. Songs by Liszt, Franz, Oscar J. Fox and others were given. The audience numbered 5000.

GENEVIEVE M. TUCKER

REVIVE "ROBIN HOOD"

Civic Light Opera Company Gives
De Koven Work

A revival of Reginald De Koven's "Robin Hood" was given by the Civic Light Opera Company, under the direction of Milton Aborn, at the Erlanger Theatre, beginning Jan. 27. The audience on the opening night included Harry B. Smith, veteran librettist of the work, who was felicitated by the audience.

The role of the Sheriff was expertly played by William Danforth. Charlotte Lansing sang the role of Maid

Marian acceptably, and Howard Marsh was a fine Robin Hood. Eleanor La Mance, a recruit from the operatic stage, sang with considerable effect as Alan-a-Dale. Fred Patton, also well-known from opera and concert appearances, was a sonorous Will Scarlet, while Allen Waterous was a clever Little John. Frank Lalor as Friar Tuck, Vivian Hart as Annabel and Helen Bertram as Dame Durden were other routined players. The remaining roles were taken by John Cherry, Pat Quinton, John Eaton and Frank Clark. The chorus sang with spirit. Louis Kroll again conducted.

ERSKINE SOLOIST WITH GRAND RAPIDS FORCES

Local Symphony Under Karl Wecker
Gives Hartmann Novelty—Concert Is Broadcast

GRAND RAPIDS, Feb. 5.—The largest audiences that have attended concerts in Grand Rapids packed the Powers Theatre to capacity three times on Jan. 15 and 16, when John Erskine, president of the Juilliard School of Music, appeared as piano soloist with the Grand Rapids Symphony under Karl Wecker. Mr. Erskine was scheduled to give two performances with the orchestra on Friday and Saturday nights, but the demand for seats became so great that impromptu arrangements were made to give a third concert on Saturday afternoon.

Following a beautiful interpretation of the MacDowell Concerto in D Minor, Mr. Erskine yielded to the prolonged applause of the audience and played a Romance of Schumann as an encore. The demonstration did not subside, however, until he made a short speech in which he eulogized the Grand Rapids orchestra and the idea it represents.

Besides the MacDowell Concerto, Mr. Wecker conducted excellent performances of Mendelssohn's "Fingal's Cave" Overture; the "Scènes Pittoresques" of Massenet, and the "Marche Joyeuse" of Chabrier. A novelty was Arthur Hartmann's "Idyll and Bacchanale."

As an experiment, the Friday night concert was broadcast complete by radio station WOOD. During the intermission, Mr. Erskine, Mr. Wecker, Mrs. Florence Gregory, educational director, and Mrs. Elizabeth G. Wecker, wife of the conductor, spoke to the unseen audience. The broadcast was presented by the Kunsky-Trendle Broadcasting Corporation and station WXYZ, Detroit. Portions of the concerts by the Symphony will be broadcast from the stage by the same station in future.

HOLST LEADS OWN WORKS IN BOSTON

English Composer Acclaimed at Head of Symphony—Many Concerts

BOSTON, Feb. 5.—During the last half of January the Boston Symphony gave two programs which excited more than usual interest. The first was on Jan. 22-23, at which Gustav Holst conducted in a program of his own works, the second, Jan. 29-30, at which George Gershwin played for the first time anywhere, his Second Rhapsody.

Mr. Holst's program consisted of his "St. Paul's Suite" for Strings; his new Prelude and Scherzo, "Hammersmith"; the ballet from his opera, "The Perfect Fool," and his suite, "The Planets." Throughout the program Mr. Holst showed himself a composer not to be stampeded by certain "modernisms," yet alive to the use and possibilities of every novel effect; a composer sensitive to subtle nuances of expression, as in the drab grays of the flowing Thames in background for the cockney scherzo in "Hammersmith"; a composer with a sense of humor as witnessed by the ballet, and in certain minor passages in "The Planets"; a composer not afraid of a tune, in fact devoted to material derived from folk-music, as in the pleasant little "St. Paul's Suite"; a composer able to plan large things and to execute them effectively, as "The Planets" amply shows.

No less an impression did Mr. Holst make as a conductor. Though he is far removed from the "virtuoso" conductor, he knows very well what he wants from his men, and fully as well how to get it.

The program which contained Mr. Gershwin's new Rhapsody contained also Deems Taylor's suite, "Through the Looking Glass," and Scriabin's "Poem of Ecstasy." The Rhapsody itself is based very largely upon a "rivet theme" which suggests the New York background needed in the picture for which Gershwin wrote incidental music at Hollywood. In both orchestration and the ability to handle musical material in a large and effective way the Rhapsody is a huge step in advance over everything that Gershwin has yet done in a serious way. The composer played the piano part very effectively. Deems Taylor's suite under Dr. Koussevitzky had a marvellous reading.

The conducting of the "Poem of Ecstasy" has become almost a rite with Mr. Koussevitzky, close friend as he was of Scriabin. But never have the great surges of tone seemed so well controlled, never has the work seemed so alive with inspiration as at this performance.

The fortnight was an active one in the musical life of Boston. There were concerts by the Berkshire Playhouse Trio, Messrs. Tillotson, Kortschak, Stoeber, Jan. 18; a concert of the Flute Players' Club in music of Telemann, the younger Kcherepnin, Piston, Rieti, Holst, Jan. 19; the first of Mr. Schelling's concerts for children, Jan. 16; the South Mountain Quartet at the Boston Public Library, Jan. 24; Arthur Fiedler's MacDowell Club orchestra, featuring as a curiosity Beethoven's rarely heard, "Wellington's Victory," Jan. 20; the Bach Cantata Club in a program devoted exclusively to Bach's cantatas, Jan. 18; a concert by the New England Symphony Orchestra under Raffaele Martino, Jan. 27; a con-

cert of ensemble music for wind instruments by members of the faculty of the New England Conservatory of Music, Jan. 28; recitals by Albert Spalding, violinist, Jan. 19; Sigfrid Karg-Elert, organist, Jan. 20; Hudson Carmody, bass, Jan. 25; Paul Robeson, Negro baritone, Jan. 27.

ALFRED H. MEYER

BOSTON CORDIAL TO CHICAGO'S OPERA

Visiting Organization Plays
to Full Houses—Many
Local Debuts

BOSTON, Feb. 5.—The annual two weeks of opera is upon us. The Boston-Chicago Opera Association in twelve days will present sixteen operas. Many singers are making their debut here. Among them are Mmes. Lehmann, Supervia, Pampanini, Di Leo, and Messrs. Nissen, Marion. Especially notable performances up to the present have been those of "Lohengrin" Wednesday afternoon and that of "Tosca" Monday evening.

For "Lohengrin" the principals were Mmes. Lehmann and Olszewska, Messrs. Marion (as Lohengrin), Nissen and Kipnis. Mr. Pollak conducted. The feature of this performance, over and above the splendid singing and acting of these five stars of the first magnitude, was the perfect coordination of the whole. It was a splendid performance and the new singers were welcomed effusively.

Another debut that excited much interest was that of Mme. Supervia as Carmen, on Tuesday evening. The supporting cast consisted of Mmes. Turner, Votipka and Bernhardt, and Messrs. Cortis, Thomas, Defrère, Dua and Cotreuil, with Mr. Cooper conducting. There was much discussion of Mme. Supervia's Carmen, which was not at all that of the wanton, biting, vulgar type, but rather the Carmen of the French Opéra-Comique, dry-humored, calculating, sharply witty, but a bit aloof. John Charles Thomas as the Toreador matched Mme. Supervia with a refreshing, well-modulated Escamillo.

A third opera involving a debut was "Madama Butterfly" on Wednesday evening, with Mme. Pampanini in the title role, and a supporting cast of Mmes. Ornstein and Bernhardt, and Messrs. Hackett, Damiani, Baccaloni and Dua, with Mr. Moranzoni conducting. The performance was full-voiced and robust. Mme. Pampanini's voice gave great pleasure.

One of the events of the engagement so far was the opera of the opening night, "Tosca," with Mme. Muzio and Messrs. Hackett and Vanni-Marcoux as principals under Mr. Moranzoni's baton. Again the opera as drama was brought to the fore. Excellent singer as Mme. Muzio is, her dramatic ability equals her vocal ability, and Mr. Vanni-Marcoux is actor even before he is singer. The role of Maris was beautifully sung by Mr. Hackett, and he proved a worthy partner for the other two in his acting.

In "Aida" on Thursday evening Mme. Muzio was heard in the title role with Paul Althouse as Radames, Cyrena Van Gordon as Amneris and Cesare Formichi as Amonasro.

It should be emphasized that if the "depression" is having any effect on opera in Boston, that effect is not visible to the naked eye. ALFRED H. MEYER

TIMELY CHORAL WORKS

For George Washington Bicentenary Programs

SAGE OF MT. VERNON

A Short Cantata for S. A. T. B.
With Baritone Solo and Chorus of
Treble Voices
Text by Edwin N. C. Barnes
Music by R. Deane Shure
Time—15 minutes. Price, .60

INDEPENDENCE BELL

Short Cantata for S. A.
Music by Franz C. Bornschein
Price, .30

WASHINGTON

Six Patriotic Choruses
For S. A. B. or Unison Chorus
With Historical Introductions
Text by Frederick H. Martens
Music by Henry P. Cross
Price, .50

WASHINGTON

Cantata for S. A. T. B.
Text by E. C. Potter
Music by R. Deane Shure
Price, \$1.00

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New York's Round of Concerts and Recitals

(Continued from page 23)

pianist, was the assisting artist in two groups of solos.

Mr. Robeson's genial manner and rich voice again delighted his listeners, who applauded with a rare warmth everything he sang. The traditional "Water Boy," arranged by Avery Robinson, had to be repeated. The program included several spirituals arranged by Lawrence Brown, the singer's accompanist, and others by H. T. Burleigh and Edward Boatner, as well as original works by Will Marion Cook and Jerome Kern. Mr. Hilsberg's solos, by Vivaldi, Scarlatti, Schumann and Liszt, were played with vigor and expressiveness. M.

Yehudi Menuhin, "Grown-Up"

An audience that filled Carnegie Hall on the afternoon of Jan. 24, gasped with astonishment and pleasure at the sight of the young Yehudi Menuhin, returning for his first concert this season, and wearing long trousers for the first time.

The sturdy list which the boy chose to play revealed his artistic growth, which has been steady and healthy. There is evidence of a strong personality beginning to show itself, almost ready to go its own artistic way. That way promises to be a sincere one, as uncompromising as the music the young violinist played so authoritatively on this occasion.

The seldom heard Schumann Sonata in D Minor came first. Yehudi brought to its passionate pages a breath-taking command and vitality. The Bach unaccompanied Sonata in A Minor followed, played with great purity of outline, rhythmic force and delicacy of phrasing.

Ravel's "Tzigane," set forth with the virtuosity it demands, and shorter pieces by Paradis-Dushkin, de Falla-Kreisler, Beethoven-Auer, Tchaikovsky and Paganini completed the program, to which many encores were added. Arthur Balsam provided excellent support at the piano. F.

William O'Donnell's Second Recital

An audience of size greeted William O'Donnell, tenor, at his second recital of the season in the Town Hall on the afternoon of Jan. 24.

Mr. O'Donnell chose a program well suited to his voice, and the result was a particularly happy one. "Ombra mai fu" from Handel's "Serse," although a soprano aria, was sung with grace and fine tone. Hebridean folk-songs and other songs in English were well done. Liszt's "Lorelei" and Franck's "Panis Angelicus," sung to a violin obbligato by A. Veder, gave the singer an opportunity to display his abilities in dramatic and devotional numbers. D.



Apeda

Maria Safonoff Won High Approval in a Piano Program Including Numerous Russian Works

Madeleine Monnier in First Recital

Madeleine Monnier, 'cellist, appeared in her first concert of the season in Steinway Hall on the evening of Jan. 24. Raymond Bauman accompanied.

Miss Monnier played with a sureness of tone and a keenness of interpretation which won for her much sustained applause. Her program was a charming one, commencing with a Sonata by Bréval, followed by the unaccompanied Praeludium and Allegro Moderato from Suite V of Bach. Other composers represented were Schubert, Mozart, Moszkowski, Gretchaninoff, Koechlin, Ravel and Freed. A Caprice by the last named, dedicated to the player, was heard for the first time in America. V.

Virginia Syms in Debut

Virginia Syms, soprano, made her New York debut in the Barbizon-Plaza on the evening of Jan. 24. Solon Alberti accompanied at the piano.

The singer, possessor of a bright and youthful voice, sang a rather pretentious program ranging from Mozart and early Italian airs through a group of Mahler and modern Russian composers. The concluding group included five songs by Taylor, Kramer, Alberti, Levenson and Marion Bauer. Y.

Louise Le Gai in "Cantomimes"

Billed as "Cantomimes," a series of songs, dances and scenes featuring Louise Le Gai was given at the Booth Theatre on the evening of Jan. 24. Various ages were drawn upon for the stage material, and music ranging from

percussion accompaniment to Chopin, MacDowell and folk songs was employed.

Miss Le Gai's assistants were Howard Blair, baritone, dancer and pianist; John Needham, Gene Schiller and Harold Woodall, pianists, and Waldene Reese Johnston, violinist, who made her debut. Q.

Sigrid Onegin Appears

Sigrid Onegin gave her first public recital of the season in the Town Hall on the evening of Jan. 24. Her personal charm established an immediate and intimate contact with a large and responsive audience. Mme. Onegin's program included a group of lieder by



Mrs. H. H. A. Beach, Whose "Chambered Nautilus" Was Revived by the St. Cecilia Club of New York

Franz, Jensen and Brahms, two excerpts from Verdi's "Macbeth" and a group of folk-songs. The lieder were delivered with mature style and much beauty of tone. The "Macbeth" excerpts included the "sleep-walking" scene from the third act, in which Mme. Onegin was at her very best, eliciting prolonged applause from her audience. A clever adaptation of Shakespeare's text was used in place of the Italian version. The folk-song group consisted of works from six countries sung in as many languages. Mme. Onegin displayed a rare understanding of their various naïve idioms. In response to the enthusiasm of the audience she was heard in a liberal number of encores. S.

Isidor Gorn, Pianist

Isidor Gorn, pianist, who has been heard numerous times in New York, gave his annual recital in the Town Hall on the evening of Jan. 25.

Mr. Gorn's playing was again characterized by quiet musicianship rather than by display. His execution of the A Minor Fugue of Bach, in Liszt's transcription, was very fine. The difficult and not especially grateful Brahms-Handel Variations were given a cleanly performance. Modern compositions by Albeniz, Pick-Mangialli, Gershwin and Tansman were well received and a group of Chopin much applauded. There were numerous recalls at the demand of a friendly audience. J.

Maria Safonoff in Recital

Returning to give a Carnegie Hall recital on the evening of Jan. 25, Maria Safonoff, daughter of the late Russian conductor, Wassily Safonoff, again revealed a special facility in playing Chopin and works by Russian composers.

On this occasion she included in her program the Etudes in C Sharp Minor and A Minor, and the Andante



Sascha Gorodnitzki, Pianist, Heard in an Interesting Program in Carnegie Hall

Spiznato and Polonaise of the former composer, played with considerable technical ability, forcefulness and tonal warmth. A group of Scriabine works, including the Sonata Fantaisie; the Prelude, Op. 11, No. 15; "Vers la flamme," and the Etude in C Sharp Minor, was especially well adapted to reveal to their best advantage her intellectual qualities of performance.

Domenico Scarlatti's Sonata in C Minor was an important item in a program that also included Mozart's Fantaisie and Fugue in C Major, and works by Paradisi, Mendelssohn, Liapounoff, Glinka-Balakireff and Liszt. The audience was a large and cordial one. M.

Second Pelton-Jones Concert

Frances Pelton-Jones, harpsichordist, gave the second of her series of concerts in the Plaza on the afternoon of Jan. 26. The assisting artists were Mr. and Mrs. Russel Kingman, players of viola da gamba and harpsichord, (Continued on page 35)

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ROCHESTER PIANIST HEARD AS SOLOIST

Molinari Leads MacDowell Concerto with Local Philharmonic

ROCHESTER, Feb. 5.—The Rochester Philharmonic Orchestra, Bernardino Molinari conducting, was heard in the sixth matinee concert of the season on Friday afternoon, Jan. 29. Raymond Wilson, head of the piano department of the Eastman School of Music, was the soloist. He gave a very fine performance of MacDowell's Concerto in D Minor, providing highly sensitized yet well-balanced playing and was recalled four times. Mr. Molinari admirably brought out the dramatic effects in the accompaniment.

Other numbers on the program were "Winter" from "The Seasons" by Vivaldi, arranged for string orchestra, piano and organ by the conductor, two Bach Preludes arranged for string orchestra by Pick-Mangiagalli, Strauss's tone-poem, "Death and Transfiguration," and Rossini's "Semiramide" Overture. The audience, owing to the interest aroused by Mr. Molinari's conducting of the recent evening performance of the Philharmonic, was possibly the largest that has ever attended a matinee concert given by the orchestra. It was most enthusiastic, giving the conductor many recalls.

Thomas Gives Recital

John Charles Thomas, baritone, was heard by a large audience in the evening concert series at the Eastman Theatre on Jan. 29. He seemed to be in especially fine voice and most genial mood, and roused such enthusiasm that he nearly doubled the printed program in length by his encores. Leslie Hodges, an excellent accompanist, was heard in a group of solos.

The Kedroff Quartet was heard at Kilbourn Hall on Tuesday evening, Jan. 26, before a very cordial audience. The program of Russian songs, some of them folk numbers arranged by N. N. Kedroff, were effective and sung with exquisite musicianship. The artists responded to the enthusiasm of the audience with a number of encores.

MARY ERTZ WILL

Spalding Sails for Extensive Tour of European Centres

Albert Spalding sailed for Europe on Feb. 2 on the Bremen for his annual concert tour abroad. He will make appearances with the Amsterdam Concertgebouw Orchestra, the Residentie Orkest of The Hague and the Colonne Orchestra in Paris, and will give recitals in Kiel, Bremen, Berlin, Hamburg, Maastricht, Dartmund, Munich, Wiesbaden, Hanover, Copenhagen, Leeuwarden, Utrecht, Amsterdam and Dordrecht. His tour closes with a Paris recital on April 4, and two appearances as soloist with the Monte Carlo Orchestra on April 6 and 7. He will return to this country on June 1 to spend the summer at his home in the Berkshires.

Helen Blatchly and Cameron Emslie Give Hurleyville Recital

HURLEYVILLE, N. Y., Feb. 5.—Helen Tredinnick Blatchly, soprano, and Cameron Emslie, pianist, assisted by

Beth Keate Ehrenburg, reader, gave a concert in the Methodist church here on Jan. 26 before a large and appreciative audience.

Dr. G. de Koos, European Manager, Makes Annual Visit to America



Dr. G. de Koos, Well-Known Concert Manager of The Hague, Who Will Book Artists for European Appearances

Dr. G. de Koos, well-known manager of The Hague, Holland, is scheduled to arrive on the Bremen on Feb. 18 for his annual business journey to America. During his visit, he will renew his numerous business acquaintances here and engage new artists for European appearances in the season of 1932-33. While in New York Dr. de Koos will stay at the Hotel St. Hubert.

New York Madrigal Society Presents Artists in Recitals

Lois von Haupt will be presented in a recital of rare American colonial music for the piano and spinet, on Sunday afternoon, Feb. 14, in Chalif Hall, under the auspices of the New York Madrigal Society.

Under the same auspices and in the same hall, a program was presented on Jan. 26 by Mary Ledgerwood, contralto, and John Barr, tenor. Both of the singers were winners in the New York State and Liberty District divisions of the National Federation of Music Clubs' young artists' contests.

Fay Ferguson Heard at Riverdale School

Fay Ferguson, pianist, appeared at the Riverdale Country School on Jan. 22 in the second of the series of morning music hours arranged by the director, Richard McClanahan.

Miss Ferguson had an enthusiastic reception from a large audience composed of students and friends of the school.

Jacques Thibaud Heard in Final Schola Cantorum Musicale

Jacques Thibaud, violinist, made his only appearance in New York this season on the afternoon of Feb. 4 at the home of Mrs. E. Marshall Field, in the last of six Schola Cantorum musicales. Mr. Thibaud played works by Mozart, Debussy and Dvorak, and a group of Spanish numbers.

SEATTLE CHORUSES GIVE PERFORMANCES

Six Organizations Heard in Concerts—McCormack Presented

SEATTLE, Feb. 5.—Choral organizations in Seattle play a vital part in the contemporary movement, and during the past few weeks many Seattle choruses have appeared in concert. The pioneer men's chorus, the Amphion Society, under the leadership of Graham Morgan and with Arville Belstad at the piano, was greeted by a large audience. Douglas Forbes, bass, was the assisting soloist. The Ralston Male Chorus, under Owen J. Williams, was heard in its winter concert, assisted by Jean Metz, soprano. Rachel Stickelman accompanied.

The Svea Male Choir, C. H. Sutherland conductor, attracted a large audience with a program consisting of songs of Northern Europe. Randolph Hokanson, pianist, was the assisting artist. The Nordica Choral Club, Helen Crowe Snelling conductor, gave an attractive concert with the assistance of Elbert Leroy Bellows, tenor. Hazel Hammer Hill was accompanist. The concert of the Treble Clef Club, under the direction of Edwin Fairborn, was well received. Christmas carols were featured. A string trio assisted, and Orpha Moser accompanied. A fine rendition of Gaul's "Holy City" was given by the Seattle Pacific College Chorus under the baton of E. Sylvester Weidman.

Christmas Festival Given

The Children's Christmas festival, sponsored by the Seattle Music and Art Foundation, was given at the Civic Auditorium before a capacity audience. Bands, orchestras, glee clubs and a cappella choruses, representing the fine work of the Seattle public schools, participated in highly interesting programs. Christmas music was featured by most of the music clubs, including the Ladies' Music Club, the Musical Art Society, the La Bohème Music Club and the Music Study Club. Russian music was presented by the Thursday Music Club. The Broadway High School A Cappella Choir, which has recently gained a splendid reputation under Einar Lindblom, appeared in a concert at the Sunset Club.

The winter concert of the Cornish Orchestra under Peter Meremblum was highly successful. The program included movements of the Tchaikovsky Violin Concerto in D Major with Lenore Ward as soloist, the Grieg Piano Concerto with John Hopper as soloist, Liszt's "Preludes," and the Overture to Rossini's "William Tell."

Jean Kantner, baritone, was heard in concert with Myron Jacobson at the piano. Recitals were presented by the Leopold Violin Studios, the pupils of Kenneth Ernst and by Harold Herremans, organist. A two-piano program was given by Orpha Moser and Myrtle Noble.

The Cornish School presented programs by its vocal, violin, piano, dance, and school of the theatre departments. By the latter department an impressive performance of Herman Heijermans' drama, "The Good Hope," was given.

The Philomel Singers, under R. H. Kendrick, were heard in their winter concert on Jan. 18, assisted by Paul

Engberg, baritone. Ethel Payne Collins and Mabel M. Hughes were the accompanists.

John McCormack, tenor, was greeted by a capacity audience on Jan. 18 with Edwin Schneider at the piano. Mischa Levitzki, pianist, gave a concert on Jan. 20.

Chamber Music Performed

Kolia Levienne, 'cellist, and John Hopper, pianist, gave the second of their series of chamber music concerts on Jan. 8. The Spargur String Quartet appeared in the second of its series of concerts on the same evening. On Jan. 12 the Phi Mu Alpha and Mu Phi Epsilon fraternities joined in a concert of chamber music by women composers, featuring the works of Ethel Smyth, Amy Worth of Seattle, Mrs. H. H. A. Beach, and Germaine Tailleferre. The Seattle Park Board sponsored a performance of "Samson and Delilah," presented by the Northwest Opera Company under the direction of Maurice Dubin. The second concert of the Seattle Unit of the Western Concert Artists' League was given on Jan. 19 by Susie Michael Friedman, pianist; George C. Kirchner, 'cellist, and Mark Daniels, baritone. Arville Belstad was accompanist.

DAVID SCHEETZ CRAIG

Jeannette Vreeland and Guila Bustabo Appear in East Orange

EAST ORANGE, N. J., Feb. 5.—Mrs. William S. Nelson's series of Tuesday morning musicales closed with a joint recital by Jeannette Vreeland, soprano, and Guila Bustabo, violinist. Both artists delighted the large audience assembled in the ballroom of the Hotel Suburban.

Mrs. Nelson has announced another series of three concerts to be given next season.

P. G.

Orloff to Return for Tour Next Season

Nikolai Orloff, pianist, will return to this country next season after an absence of two years, for a tour under the management of Columbia Concerts Corporation. He recently concluded an extensive tour of Great Britain, and during the second half of this season is appearing in France, Spain, Italy, Jugoslavia, Roumania, Poland, the Baltic States and Finland. He will appear in the late spring in Stockholm, Berlin, Monte Carlo, Paris and Brussels.

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WASHINGTON HEARS NEW STRUBE WORK

Composer Leads His Suite
as Guest — Hetzel Con-
ducts Orchestra

WASHINGTON, Feb. 5.—The fifth Sunday afternoon "Pop" concert of the National Symphony, on Jan. 17, in Constitution Hall, was led by Kurt Hetzel, the first organizer and conductor of the orchestra some four or five years ago.

Gustave Strube, composer-conductor of Baltimore, appeared as guest, conducting his new Suite, which received its first performance. The orchestra seemed to enjoy playing the work, a piece of modern writing, in which the Fantasy and the Burlesque were especially pleasing.

Mr. Hetzel is known especially for his piano transcriptions of the Wagner operas. It was interesting to hear him conduct the Prelude to "Meistersinger," to which he gave a vital reading. The remainder of the program included the "Academic Festival" Overture of Brahms, the "Danse Macabre" of Saint-Saëns and a Tchaikovsky Concerto, in which Elizabeth Winston, Washington pianist, was the soloist. She played with vigor and understanding, and clarity of tone. The orchestra supplied a full and understanding background for the intelligent player. The audience was well pleased, and Miss Winston deserved the showers of flowers which she received.

Zimbalist Is Soloist

Hans Kindler returned to the conductor's desk for the fifth Symphony concert on Thursday afternoon, Jan. 21, with Efrem Zimbalist, violinist, as the guest artist, playing for the first time in Washington the Glazounoff Concerto. His clear-cut tone and marvelous technique brought out all the merits of the work. Mr. Kindler built the orchestral support with complete mastery. The soloist and the orchestra were in perfect accord.

The concert included the B Minor Suite of Bach, the "Rosamunde" ballet music and Marche Militaire of Schubert and the "Romeo and Juliet" of Tchaikovsky. The last work had a poetic reading and had an enthusiastic reception.

The National Symphony on the afternoon of Jan. 14 presented the fourth concert for young people in the

A Typical Civic League Audience in Dayton



Kaufmann & Fabrey

Part of the Throng Which Gathered for a Recent Concert by Attilio Borgioli, Tenor, Given Under the Auspices of the Dayton Civic Music League. This Organization Is Affiliated with the National Civic Music Association, Through the Civic Concert Service, Inc., of Which Dena E. Harshbarger Is President

Central High School auditorium, under Mr. Kindler, who took his large audience on a "musical journey through Europe." The five numbers played represented Poland, Germany, Norway, France and Spain. As a surprise to both the audience and the orchestra, Mr. Kindler introduced a bagpiper in native dress, playing "The Campbells Are Coming." The audience sang "Au Clair de la Lune." The conductor described the brass instruments of the orchestra, having respective musicians show their possibilities. A Bach chorale afforded an opportunity for a combined brass section, and two numbers from Grieg's "Peer Gynt" Suite were played by the strings.

Martha Graham, making her first Washington appearance in a recital with her dance group in the New National Theatre on Jan. 22, won the plaudits of a large audience.

Recitalists Presented

Beniamino Gigli was presented in recital at Constitution Hall by Mrs. Katie Wilson-Greene on Tuesday afternoon, Jan. 19, before an audience which filled this large and beautiful auditorium. He sang as one always expects to hear Gigli sing, the encore numbers being legion.

Mrs. Lawrence Townsend presented Walter Gieseke, pianist, and Maria Müller, soprano of the Metropolitan Opera Company, in her fifty-eighth musical morning at the Mayflower Hotel on the morning of Jan. 20. Both artists were received with enthusiasm by the large audience.

The Glee Club of the American University, under Harlan Randall, gave a concert at the University, with the assistance of the newly organized Women's Glee Club, on the evening of Jan. 16.

The Rubinstein Club of Washington on Jan. 20 presented its first concert of the season in the New Willard Hotel. Steuart Wilson, English tenor, was soloist, and Claude Robeson the conductor. Mrs. Adele Robinson Bush accompanied the singers.

DOROTHY DE MUTH WATSON

Edwin D. McArthur Heard as Accompanist in Many Recitals

Edwin D. McArthur, pianist, will appear during the first half of February as accompanist in a number of recitals. On Feb. 1, he was scheduled to play for Dan Gridley, tenor, in a program at Saranac Lake, N. Y., and on Feb. 5 with William O'Donnell, tenor, in Cleveland. Mr. McArthur will act as accompanist for Kathryn Meisle, contralto, for recitals in Nashville on Feb. 10 and in Baton Rouge, La., on Feb. 12. Returning to New York by airplane in order to appear with Rosette Anday,

contralto, at a concert of the Hungarian Society on Feb. 14, he will also play in the Carnegie Hall recital of Armand Tokatyan, Metropolitan Opera tenor, on the following day.

Yehudi Menuhin Comes to the Aid of Unemployed Musicians

A check for \$500 was recently received at the offices of the Musicians' Emergency Aid Committee from Yehudi Menuhin, who recently returned from a tour of Europe. In a letter accompanying the check the celebrated fifteen-year-old violinist deplored conditions among the unemployed musicians here. "During the few days since we arrived from Europe," he wrote, "we hear of and see more misery here than we have observed during our entire tour of two months in the big capitals of Europe. What is wrong with our great and rich country? Oh, I wish there was more justice in this inhuman, or rather stupid, world!"

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String Quartet and Unusual Novelties in New Issues

H. Waldo Warner Writes Admirable Score for String Quartet

Departing from the conventional string quartet form, H. Waldo Warner, known for his admirable music, has done "Three Arias in the Olden Style" (New York: J. Fischer & Bro.) for this finest of all chamber music combinations, the string quartet.

The score is an excellent one, in which Mr. Warner is revealed as a master of string writing. The first Aria is in G Major, Lento, 3/2, and is pure and classic in feeling. Follows a Grave, D Minor, common time, and a sustained Adagio, D Major, 3/4, remarkably beautiful for its part-writing.

Though these pieces are worthy of a place on any quartet's concert program, they are not technically beyond the ability of accomplished amateur players. Nothing could be better than music of this type to give variety to the study of the standard classics. Mr. Warner is a musician of high ideals, and his music, therefore, stands up well alongside the masters. He is to be congratulated for his achievement, one all the more noteworthy in these days of sound and fury, when genuine string quartet writing seems to have few exponents.

"Tannhäuser" Variants Published in Miniature Format

For those who have complete miniature orchestral scores of Wagner's good old opera "Tannhäuser," Ernst Eulenburg now issues a volume entitled "Varianten der Pariser Bearbeitung," which in the king's own means "Variants of the Paris Version."

The edition contains the original German text and a French translation by Charles Nutter, and has been edited by one Max Hochkofler.

The title page states that the volume contains a preface by Herr Hochkofler. Perhaps so, but our copy was innocent of one, nor was there a sign to show that it was missing. A very valuable volume to have, none the less, as "Tannhäuser" without the great improvements Wagner made for Paris is like soup without salt—and pepper!

Fine Arrangements of French Songs of Love and War

A very unusual album of songs is "Chansons d'Amour et de Guerre" (Paris: Rouart, Lerolle & Cie.), popular airs set and harmonized by Carlo Boller, a Swiss musician, born in 1896, at Menton, France. Trained in his art by d'Indy, M. Boller reveals a fine, free hand in setting his melodies with dexterously managed accompaniments.

The tunes which he gives us here are "Je suis trop jeune," "Mon père n'avait fille que moi," "La belle Française," both Canadian melodies, "Ah! si vous aviez voulu," a Catalan air, "Le Soir," a Flemish air, and "Mademoiselle Lisette," a melody from Provence.

M. Boller delights us with his imaginative treatment of the piano parts for the various stanzas. A musician who can do what he has done here makes us anxious to know his original compositions. We understand he has

written much in various forms, including works for orchestra and for chorus. He is at present inspector and director of religious music in the canton of Fribourg, Switzerland.

An Original Overture and Mozart Transcription by Philip James

A distinct novelty is a Concertino in C by Mozart for piano and chamber orchestra, the score of which is issued by C. C. Birchard & Co., Boston. This



H. Waldo Warner Has Written an Excellent Work for String Quartet in His "Three Arias"

is really Mozart's familiar Sonata in C for piano, one of the two for which Grieg wrote a second piano part. Philip James has taken Grieg's second piano part, has orchestrated it in admirable fashion—rather in the Mozart manner—and calls the result Concertino in C. The accompaniment is for one flute, one oboe, one clarinet, one bassoon, one horn and strings. It is dedicated to John Tashler Howard.

An original work by Mr. James is his "Overture in Olden Style on French Noël," the score of which appears from the same publisher. Employing several charming old French Christmas songs, Mr. James has built up an overture which is one of the most delightful things that has come our way. It is melodious in character, deftly and appropriately harmonized throughout and in the matter of instrumentation is all that could be desired. There is a definite need for works of this kind at the holiday season. This work ought to be heard frequently in holiday season and out, for its has real merit. The instrumentation is for normal symphony orchestra. The work is dedicated to Christine and Cecil Smith.

Mendelssohn Done Over in Modern Style

Louis Gruenberg, under the collective title, "Jazz Masks," gives us his versions of Mendelssohn's "A Spring Song" and Rubinstein's Melody in F, as he sees them in 1931, or thereabouts.

Of the Mendelssohn 2/4 tune he makes a 3/4 movement, marked "Slow drag," and of the Rubinstein melody a "Slow fox trot." All very clever, and very pianistic. We like the originals better. (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.)

Frederick Jacobi's Hebrew Service for Mixed Voice Choir

In the field of Jewish synagogue music, known to few who live in the world of secular music, there has been recently made an important contribution by Frederick Jacobi with his "Sabbath Evening Service" (New York: Bloch Publishing Co.).

This work was commissioned by the choir committee of the Temple Emanuel, New York, and performed there for the first time on Dec. 5, 1931, in the presence of the composer. It is an unusually beautiful example of mixed



Stahlberg
Frederick Jacobi, Who Has Made a Distinguished Choral Setting for a Hebrew Service

chorus writing, free in feeling, warm in inflection, contemporary in conception. The text is Hebrew, indicated in English phonetic syllables, save for the two settings of the English "O May the Words of My Mouth."

Mr. Jacobi, who is one of our ablest composers of orchestral and chamber music, has distinguished himself in this very finely executed composition.

Tchaikovsky Third Symphony Available in New Edition

Tchaikovsky's Third Symphony, Op. 29, has been little known in this country. Like the first and second symphonies, it has not been available in miniature scores; thus, students of the master have had to confine their studies to his other symphonies.

Yet the Third is a considerable work. In the German "Edition Cranz" a fine orchestral score of the work has now been issued in the series put out by the Cranz firm, containing under the double bass part a reduction for piano solo. This makes it possible to play the work from the piano version, if one is unable to read an orchestral score at sight.

This symphony is a typical piece of its composer's. The first movement is a combination of a funeral march introduction and an Allegro brillante; then follows a charming "Alla tedesca," Allegro moderato e semplice; then an Andante, which takes rank with Tchaikovsky's best for emotional melodic fullness; a Scherzo, Allegro vivo, and a Finale, Allegro con fuoco (Tempo di polacca).

It should have a place in the libraries

of all students of symphonic music. Despite the fashion these days to frown on him, Tchaikovsky is a symphonic composer of definite power. The edition is finely printed and engraved. Edwin F. Kalmus, New York, is the European publisher's agent for this score; in fact, for his entire series of orchestral scores with piano underneath. A.

New Music Received

Songs

"Sleep." By Mark Raphael. "Jugo-Slav Folk-Songs." Translated and Arranged by Julia Chatterton. (Curwen.) "When you Go," "The Bell Buoy." By David W. Guion. (Carl Fischer.) "Dear Little Mother with Silver Hair." By Margery Watkins. (Ditson.)

Cantatas

"Ah, How Weary! Ah, How Fleeting!" By Bach. Arranged for Male Chorus by Alfred M. Greenfield. (Gray.) "Ses Fairies." By Thomas F. Dunhill. For Treble Voices in Unison and Two Parts. "The Fairy Wedding." By Henry Hadley, Op. 106. For Treble Voices. (Birchard.) "The Lamb of God." Words selected and written by Wallace H. King. Music for Choir and Organ by Chastey Hector. For Lent. (Oxford.)

For the Piano

Concert Etude in D Flat Major. By Franz Liszt. Arranged by Alexander Siloti (Carl Fischer). A superb version containing much to be found in no other edition. "Jedermann" (Everyman). Incidental music by Einar Nilsson, for von Hoffmannsthal's play (Bote & Bock). "Phyllis," "Deep Waters," "In Joyous Mood." By Adolf Weidig, Op. 91. "Elle Danse!" "Puck Danse." By Anton Bilotti. "Autumn Leaves," "The Jolly Jack-O-Lanterns." By Elna Sherman. "Skipping Along." By Renée Miles. "Cinderella." A Fairy Tale (Miniature Suite). By Mildred Weston. "The Harvest Moon." By Joseph Gahm. "Canadian National Exhibition." March. By Edwin Franko Goldman. (Carl Fischer.) "Dance of the Moon Dwellers." By Harold Farnese. (Hollywood: Saunders Publications.) "Maid's Delight." Dance Suite. By Frederick Austin. (Curwen.)

For Piano (Teaching)

"Old Tunes with New Rhymes." Folk music with Words. By Frances E. Jacobs. (Ditson.)

For Soprano, Alto and Bass

"Where Be Ye, My Love?" Transcribed by Peter Warlock. (Oxford.)

For Unison Voices

Three Children's Songs: "Spring," "The Singers" and "An Invitation." By R. Vaughan Williams. "To Bethlehem." By Arnel O'Connor. "Lord Christ Above." By J. S. Bach. Arranged and edited by W. G. Whittaker. (Oxford.)

For the Violin

(Concert)

"Intermezzo Scherzoso." By Gustav Saenger. Romance. By Jan Vitolin.

(Teaching)

"Circus Parade." By Kenneth Phillips. "Happy Days." By Charles Kovacs. "Little Lords and Ladies." By Albert Parker. "The Dancing Sailor Boys." By Joyce Gilmore. (These pieces include a Teacher's Second Violin Part.) (Carl Fischer.) "From the Court of Tartary." By Harold Farnese. (Saunders Publications.)

Duets

(Soprano and Alto, or Tenor and Baritone)

"The Hills of Home." By Oscar J. Fox. (Carl Fischer.)

For Mixed Chorus Sacred

"Adoration." For Five Part Chorus Unaccompanied. By Edward Shippen Barnes. "Noel." By Samuel L. M. Barlow. Arranged for Four Part Chorus, with piano ad lib. by Wallingford Riegger. (G. Schirmer, Inc.)

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DEMAND CHANGES IN COPYRIGHT LAWS

Authors and Composer Are Heard Before House Committee

WASHINGTON, Feb. 5.—Testifying before the House Patents Committee on the proposed Vestal Bill to amend the copyright laws on Feb. 2, a number of prominent authors and a composer asked for sweeping changes in the present statutes. Among those who testified were Sigmund Romberg, Fannie Hurst, Will Irwin, Inez Hayes Irwin, Thyra Samter Winslow, Rupert Hughes and Arthur Guiterman.

They were unanimous in stating their belief that the present system, which permits publishers to control all copyright privileges on musical and literary works deprives the creative worker of the full benefit of his labors.

The Vestal Bill was re-introduced early in the present session by Representative Vestal. It had passed the House and been favorably reported by the Senate Committee last session, after numerous amendments had been introduced, but never came to a vote in the upper house.

The bill provides that a work would become automatically copyrighted upon its completion; that the right to sell a work to various other agencies remains vested in the composer after sale to one of them, unless he desires to dispose of all his rights; that the country shall enter the Convention of Berne for the protection of works internationally; and that the duration of copyright shall be extended to cover the life of the composer and fifty or seventy years thereafter.

AMERICAN CONSERVATORY ELECTS NEW OFFICERS

Karleton Hackett Heads Institution, Taking Post Left Vacant by the Late John J. Hattstaedt

CHICAGO, Feb. 5.—At a recent meeting of the board of directors of the American Conservatory the following were elected officers: Karleton Hackett, president; John R. Hattstaedt, vice-president and general manager; Henriot Levy, Louise Robyn and Herbert Butler, associate directors; Allen Spencer, dean of the faculty; Louise Hattstaedt Winter, secretary; Charles J. Haake,

educational director, and Mae Saunders, registrar.

The policies of the American Conservatory of Music, which has been in existence for nearly half a century, will remain unchanged, it is said. Karleton Hackett, the new president, has been associated with the institution for more than thirty years and has always been in sympathy with the ideals and policies of the founder, the late John J. Hattstaedt, who directed the destinies of the conservatory until a short time prior to his death last November. Besides his association with the school, Mr. Hackett is music editor of the Chicago *Evening Post*. The business direction of the conservatory will continue under the direction of John R. Hattstaedt, son of the founder.

Walter Damrosch Feted on Seventieth Birthday

The seventieth birthday of Walter Damrosch was the occasion of a gala celebration in the Harmonie Club on the evening of Jan. 31. Mr. Damrosch was guest of honor at this gathering, which included many well known musicians, critics, and others.

The speakers were Rubin Goldmark, John Erskine, Olin Downes, Daniel Frohman, Ossip Gabrilowitsch, Henry Harkness Flagler, Edwin T. Rice, W. J. Henderson, Theodore Steinway and Leonard Lieblich. A humorous work of Sigmund Spaeth entitled "Götterdämmerung Damrosch Blues" was sung to jazz band accompaniment. A birthday cake in the form of a conductor's score formed part of the evening's festivities. The party was given by Siegfried H. Kahn.

Renée Thornton and Duke d'Andria Wed

Renée Thornton, soprano, was married on the afternoon of Jan. 27 to Duke Fabio Carafa d'Andria, an Italian nobleman, in the Church of Notre Dame in New York. Miss Thornton was formerly the wife of Richard Hageman, well known composer and operatic coach.

A Correction

In a recent issue of *MUSICAL AMERICA* in reporting the death of Cecil Fanning, a reference was inadvertently made to his teacher as the "late H. B. Turpin." Mr. Turpin is at present on a European trip, having sailed for Italy with Mrs. Turpin last October.

DE LAMARTER LEADS CHICAGO SYMPHONY

Pieces by Hill and Taylor Given—Giesecking in Strauss Work

CHICAGO, Feb. 5.—Eric DeLamarter, assistant conductor of the Chicago Symphony Orchestra, assumed the baton during Frederick Stock's mid-winter vacation, beginning with the Tuesday concert of Jan. 26. The program:

Suite from "Dardanus" Rameau
(Arranged by Eric DeLamarter)
Symphony in C Major ("Le Midi") (B. and H. No. 7) Haydn
"Till Eulenspiegel" Strauss
"Through the Looking-Glass" Taylor
"Capriccio Italien" Tchaikovsky

Here was an especially pleasing list of music, and it emerged under Mr. DeLamarter's direction with consistent sparkle and geniality. As always, on the too infrequent opportunities accorded him, the assistant conductor acquitted himself with expert assurance, and the display of the most interesting taste and judgment in matters musical.

Mr. DeLamarter was particularly to be thanked for reviving Haydn's "Le Midi" Symphony, not heard here for thirteen years. Partaking of the characteristics of a concerto grosso, it afforded brilliant display for the violin of Mischa Mischakoff and the 'cello of Daniel Saidenberg. The conductor's orchestration of the "Dardanus" excerpts, first heard last season, was a bright moment, and "Till Eulenspiegel" was played delightfully. Deems Taylor's suite, played in commemoration of the Lewis Carroll centenary, also well suited the conductor's style.

Giesecking Hailed as Soloist

Mr. DeLamarter conducted the following Thursday-Friday concerts of Jan. 28 and 29, with Walter Giesecking as piano soloist. The program:

"A Night on the Bare Mountain" Moussorgsky
Symphony No. 7, Op. 24 Miaskovsky
Concerto in C Major (Köchel 467) Mozart
Burleske in D Minor for Piano and Orchestra Strauss
Dance of the Seven Veils from "Salome" Strauss
Love Scene from "Feuersnot" Strauss

Mr. Giesecking's performance of this rare Mozart concerto was a miracle of finesse and delicacy, though the work itself hardly compares with the more familiar ones. No less miraculous was the Strauss "Burleske," which emerged, under the astounding speed and amazing variety of contrast of Mr. Giesecking's interpretation, as a totally new work. The pianist created a sensation, and was forced to respond to a long succession of recalls after each performance.

Mr. DeLamarter again assembled an interesting and unhackneyed list of music. Miaskovsky's seventh symphony is not exactly a lovable work, but it was very discerningly played, and the Strauss excerpts left nothing to be desired.

Hill Symphony Presented

Gregor Piatigorsky, 'cellist, was soloist at the concerts of Jan. 21 and 22, the last conducted by Mr. Stock before leaving for his vacation. The program:

Andante Larghetto and Allegro, from Concerto No. 2, F Major Handel
(Arranged by S. Bachrich)
Symphony No. 1, B Flat Major, Op. 34 Hill
(First performance in Chicago)



Underwood and Underwood
Eric DeLamarter, Assistant Conductor of the Chicago Symphony, Heard in Five Midwinter Concerts

Concerto Boccherini
"Schelomo," Hebrew Rhapsody Bloch
Marche Slave Tchaikovsky

Mr. Piatigorsky played the Boccherini concerto with requisite delicacy and many exquisite nuances. But the broader, more passionate utterance of the Bloch piece, not heard here for many years, seemed to lie closer to the young musician's affections. The public was enthusiastic in its reception of the 'cellist's playing.

The symphony of Edward Burlingame Hill proved to be a pleasant, well written work, possessing the rare virtue of brevity. The composer was present and was cordially received by the audience. ALBERT GOLDBERG

SCHUBERT MEMORIAL IN NEW AFFILIATION

Will Hold Its Contests Biennially in Connection with Those of Music Club Federation

The Schubert Memorial, Inc., according to an announcement by its secretary, Olga Samaroff, has entered into an affiliation with the National Federation of Music Clubs. For the present at least it will hold its contests for young artists biennially, in conjunction with those of the Federation. Half of the judges for the contests will be selected by each organization. The conditions for the events will be those formerly used exclusively in Schubert Memorial competitions.

The winners of the National Federation contests, having received the prizes offered by that organization, will compete for the Schubert Memorial awards. The second contest will be conducted by judges appointed by the Schubert Memorial. Of these candidates, two will be chosen to appear in an orchestral concert in Carnegie Hall, New York.

The Schubert Memorial will retain its independent committees in various cities, but the Federation will assist in making the artists who win the awards known in other cities.

Rolf Gerard Engaged for Sunbury Performance of Oratorio

Rolf Gerard, tenor, has been engaged for a performance of Mendelssohn's "St. Paul," to be given in Sunbury, Pa., on April 5. The concert will be given by the local music club at the Zion Lutheran Church.

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THREE BOOKS ON WAGNER SHED NEW LIGHT ON OLD CONTROVERSIES

Ernest Newman's "Fact and Fiction About Wagner" Flays "Errors and Myths"—Paul Bekker Writes an Esoteric Biography—Julius Kapp Chooses "Cherchez la Femme" as His Text—Burrell Collection Opens New Possibilities for Future Works

OUT of the Burrell letters, perhaps, will come an exhaustive and really reliable biography of Richard Wagner which can be consulted, studied and used as a starting point for every excursion into Wagneriana, with the same confidence and satisfaction now possible for the general reader or the specialist who has occasion to make use of the Thayer "Beethoven" and the Terry "Bach," if it is biographical fact rather than critical analysis that is sought.

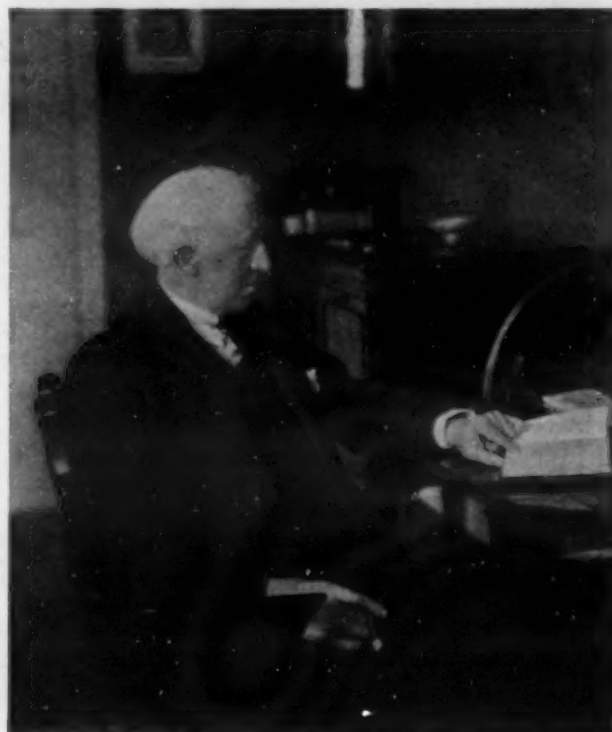
"Some day," writes Ernest Newman, in the preface to his "Fact and Fiction About Wagner," "an authoritative biography of Wagner, or one as authoritative as the documents available will allow, will have to be written; nothing of the kind exists in any language at present, for the material has already outgrown the careful treatment of the subject even by students so well-informed and so alert as Dr. Julius Kapp and Mr. William Wallace. But it is useless to undertake a new biography until the vast outcroppings of error and legend are cleared away from the subject."

Of three new Wagner volumes of the last year, Newman's "Fact and Fiction About Wagner," Paul Bekker's "Richard Wagner" (an English version of a work that in German dates back to 1924) and Dr. Julius Kapp's "Wagner und die Frauen," only the Bekker volume makes any pretense to biography, in the accepted sense; and as the bulk of the Bekker book is analysis of the works—considered in relation to the life of the composer—it leaves uncontroverted Mr. Newman's drastic summary of the situation. The title of Dr. Kapp's volume explains its scope. Mr. Newman, with more than a little righteous indignation, set out in "Fact and Fiction About Wagner" to demolish a particular Wagner book, the Hurn and Root volume called "The Truth About Wagner," and in the course of accomplishing precisely this he did yeoman service in clearing away some of that "vast outcropping of error" which, as he says, has befogged and distorted the Wagner biographies of the past.

Clears Way for New Biography

In doing this, he has been the best friend of the man who one day will write that all-inclusive and conclusive biography of which he speaks. The man for the task, obviously, is—Ernest Newman. Surely something is being done about the Burrell letters. Mr. Newman, we believe, was in some measure instrumental in causing these letters to be sold, intact, to Mrs. Bok of Philadelphia. There have been no commitments with respect to their future use. The hope that some one of Mr. Newman's gifts, erudition and enthusiasm may already be at work upon them is not easily turned aside.

"Fact and Fiction About Wagner" (New York: Alfred A. Knopf) has as its motivation the annihilation of a particular work, but, once he was on the warpath, Mr. Newman did not stop with Messrs. Hurn and Root. Happily, he extended his campaign to take in any "lies" (the word is his) about Wagner that he could find still current in accepted Wagner data. He turned de-



The Distinguished Scholar, Ernest Newman (Left), Annihilates Several Previous Wagner "Legends" in a New Book, "Fact and Fiction About Wagner"

Dr. Julius Kapp (Right) Writes of the Women in Wagner's Life and Their Influence on the Master's Work



Karl Schrecker, Berlin

tective and apparently had the time of his life running down fancies, misstatements and prejudiced assumptions.

Hitting right and left, he managed to draw in two American critics, Henry T. Finck and James Gibbons Huneker, as among those who took too much for granted for the purposes of their immediate word pictures. He settles for himself, and probably for a great many others, the question of who wrote Wagner's autobiography, leaving little doubt that it was Wagner, himself. He pretty well clears Cosima of charges of serious distortion or suppression, either as amanuensis or as censor. He arrives at the flat verdict (*pace*, Huneker!) that Nietzsche never read the words "I am the son of Ludwig Geyer" on the first page of "Mein Leben," because they were never there; he sets straight the relations between Liszt and the Countess d'Agoult, he explains cleverly and circumstantially the vulture crest on the title page of the Wagner autobiography and on the Schopenhauer portrait that Nietzsche gave to Wagner in 1869. He backs up solidly his contention that, for the public, Wagner was neither neglected nor misunderstood. These achievements loom larger than his pulverizing of Messrs. Hurn and Root, whose book had already been sufficiently discredited, thanks largely to Mr. Newman's own earlier newspaper attacks.

Bekker Relates Operas to Life

The Paul Bekker "Richard Wagner" (New York: W. W. Norton) tells the story of Wagner's life but not in the exhaustive manner of the Thayer "Beethoven" or the Terry "Bach." Some minor discrepancies, perhaps more inferential than factual, would suggest that Mr. Bekker was not in complete agreement with Mr. Newman on some of the influences of Wagner's career, but they would scarcely justify controversy. The fact is that the Bekker volume is of much more value and interest as a study of the music-dramas in their relation to the various crises of the composer's life, than of the life itself.

At the outset, the book imposes on the non-German reader a task like walking over boulders. Bekker does not forget that there is, and was, a world of metaphysics, as well as a world of music. He, too, knows Nietzsche, he is conscious of Freud, he has communed with Ludwig. He talks of complexes and postulates upon eroticism and sex. But the first fifty pages are the hard-

est. Once the reader has learned to shed with utter indifference such labels, symbols and handles as "The Will to Expression," "The Will to Experience," "The Will to Ethics," "The Will to Illusion," "The Will to Performance," and a bewildering succession of other "wills," he finds spread before him an example of rock-ribbed scholarship applied with penetrating insight and illuminative reasoning.

The theatrical end-all and be-all of the Wagnerian inspiration, his curiously non-musical approach to music through the drama in his youth, the manner in which, as a fledgling, he absorbed and developed the technical qualities of other men, with each step forward in his art springing from his experiences in the whirlpool of life, have never been better stated than in this book. There is some rather forced sentiment, some metaphorical extravagance, but these are inconsequential details as compared to the author's sound and discerning discussions of the music, from the earliest boyhood ventures to the autumnal "Parsifal."

Women in Wagner's Life

The part that women played in the life of Richard Wagner was probably no greater than that which they played in the lives of other creative geniuses, and yet Wagner as a squire of dames bears an uncanny fascination for writers biographically inclined. The past decade has brought forth a deluge of books dealing more or less directly with this phase of his life, and the end is probably far from being in view.

Julius Kapp's "Richard Wagner und die Frauen," which has been very deftly Englished by Hannah Waller under the title of "The Women in Wagner's Life" (New York: Alfred A. Knopf), is an enlarged edition, practically a re-written one, of a work of the same title which appeared in 1912. It was inspired apparently, by the publication of the catalog of the recently discovered Burrell Collection of Wagneriana as well as several other biographical works, notably that of Cosima by the Comte du Moulin-Eckhart.

The material from the Burrell catalog is, of course, of unusual interest for readers who have not seen it at first hand, as it fills up numerous lacunae not only in Wagner's life but in his personality as it had hitherto been known to us. It cannot be said that he stands forth revealed in a nobler light. Indeed, his gigantic, unparalleled

egotism is made more evident. And yet Wagner could write of himself, "There is a sort of incurably naive morality in me." Just where in his personality this was located, is not made wholly clear.

Dr. Kapp, after telling Wagner's love-episodes over every one apart, comes to the conclusion, which is no new thing, that Minna, Mathilde Wesendonck and Cosima were the women who shaped Wagner's destiny. The manner in which he weaves his way, and, incidentally that of the reader, through this Leporello catalog, which is not infrequently unsavory, makes good reading. The book is also an informing one and, to anyone interested in this side of Wagner's life, eminently worth having.

A New Treatise on Singing

"The Mechanics of Singing" by Edgar T. Evetts and Robert A. Worthington (New York: Oxford University Press) is both interesting and conclusive.

Messrs. Evetts and Worthington have done their work well. The X-ray photographs of the mouth during the singing of sounds of various qualities are of high interest. Their anatomical explanations are accurate.

A Philosophy of Voice Culture

In "The Philosophy of Voice Culture, a Textbook of Vocal Training" (London: William Reeves, Ltd., New York, Charles Scribner's Sons) Frank Philip disclaims any intention of teaching singing from the book. His work is designed to explain rather than to instruct; and in this very point, it seems more advantageous than most books of the sort. It is carefully prepared, with well-considered diagrams and tables.

Charming Children's Stories About Musicians

"Young Masters of Music" by Mary Newlin Roberts (New York: Thomas Y. Crowell Co.) is a popular presentation for children of stories from the lives of famous musicians. The chapters are attractively written, in a vivacious, colorful style and without the smugness characteristic of many similar works.

Native Folk-Songs for Children

A delightful volume is "American Songs for Children" (New York: Macmillan), a set of amusing folk-songs collected by Winthrop B. Palmer. The ditties range from "Clementine" and "Turkey in the Straw" to various chants, spirituals and play songs. All are provided with simple piano arrangements by Fiona McCleary, and the book is attractively illustrated by Harrison Cady.

CHICAGO GROUPS GIVE NOVELTIES

Civic Orchestra Performs Sanders Suite—New Quartet Heard

CHICAGO, Feb. 5.—The Civic Orchestra of Chicago, training school for symphonic players, gave its first concert of the season under the direction of Eric De Lamar at Orchestra Hall on Jan. 31. In a difficult program which included Beethoven's third "Leonore" Overture, and the first Chicago performances of Rimsky-Korsakoff's symphonic poem "Sadko" and a Scherzo in B Flat by Moussorgsky, the orchestra played with firmness and routine, displaying much ability on the part of the solo players of each section.

A novelty was the first Chicago performance of a Suite by Robert L. Sanders, winner of the Prix de Rome, an effective, fluent, well-orchestrated work, employing American rhythms in an engaging fashion. The soloists were: Henry Jackson, who played Rachmaninoff's C Minor Concerto with brilliant technic and excellent musical appreciation; and Agatha Lewis, soprano, who sang Bach's solo cantata "Praise God in All Lands," evidencing admirable vocal control and musicianship.

Raisa and Rimini in Recital

Rosa Raisa and Giacomo Rimini gave their annual concert for the benefit of the Rosa Raisa scholarship fund at Orchestra Hall on Jan. 27. The audience was of capacity size and enthusiastically applauded Mme. Raisa and her husband, who were heard in various solo works and duets.

At a gala concert for the benefit of the Hebrew Theological College, held at the Civic Opera House on Jan. 24, Grisha Goluboff, nine-year-old violin prodigy, played the Mendelssohn concerto in an astonishing manner to the accompaniment of the Civic Opera Orchestra, conducted by Leo L. Kopp. Other soloists were Alexander Kipnis, bass, Frida Savini, soprano, and Cantor Mordecai Herschman.

Barre-Hill, baritone, of the Chicago Civic Opera, gave his annual recital at the Civic Theatre on Jan. 24. Mr. Hill aroused enthusiasm for his tasteful singing of an interesting program that included Deems Taylor's song cycle, "The City of Joy."

The St. Olaf Lutheran Choir gave a concert at Orchestra Hall under the direction of F. Melius Christiansen on Jan. 25. The Don Cossack Russian Male Chorus gave two concerts at Orchestra Hall on Jan. 22 and 24.

Robert Goldsand, pianist, made his debut in a recital at the Playhouse on Jan. 31, making an outstanding impression. Florence Stage, pianist, made her debut in recital at the Playhouse on Jan. 24. The Little Symphony Orchestra of Chicago, George Dasch, director,

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The Assemblage Seen in the Above Photograph Represents a Part of the Membership of the Milwaukee Civic Music Association, an Organization Established in 1926 and Operated According to the Famous "Civic Music Plan" Originated Eleven Years Ago by Dema E. Harshbarger. The Organization Is Said to Constitute the Largest Organized Concert Audience in the World, and This Year Has Attained a Membership of 3,850 Music Lovers. Miss Harshbarger, Who Is President of the Association, Is the Pioneer in the Field of Organizing Concert Audiences According to This Plan

presented two concerts at the Art Institute on Jan. 31, with Samuel Thaviu, violinist, as soloist.

Chamber Music Ensembles Heard

The Hart House String Quartet gave a program before the International Society for Contemporary Music at the Cliff Dwellers on Jan. 24. The quartet made an excellent impression with its playing of Arnold Bax's Quartet in G Major and an interesting work dedicated to them by the Chicago composer, Dr. Wesley La Violette. Rudolph Reuter, pianist, assisted in the performance of Brahms's F Minor Quintet, which closed the program.

The Budapest String Quartet gave a concert at the Arts Club on Jan. 30, playing the first Chicago performance of Bela Bartok's Quartet, Op. 7, and Schubert's Quartet in A Minor, Op. 29.

Vicente Escudero, Spanish dancer, made a debut before an enthusiastic audience at the Studebaker Theatre on Jan. 31. La Argentina appeared in a

program of Spanish dances at Orchestra Hall on Jan. 29.

ALBERT GOLDBERG

Sylvia Lent in Washington Orchestral and Concert Engagement

WASHINGTON, Feb. 5.—Sylvia Lent, violinist, who makes her home in this city when not touring, appeared in two recent engagements, in which she was received with much enthusiasm. She won an ovation as soloist in Mozart's A Major Concerto with the National Sym-

phony Orchestra, under Hans Kindler, in the third of its Thursday afternoon series in Constitution Hall. Miss Lent was the recipient of repeated recalls and many flowers.

The young artist was warmly received in a recital in the Community Institute series at the Central High School auditorium on Feb. 2. Her program included the Franck Sonata and a Ballade by La Salle Spier, with the composer at the piano in the latter work.

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Delia Valeri Engaged for Master Class at the Chicago Musical College

Carl Kinsey, president of the Chicago Musical College, has engaged Mme. Delia Valeri to teach at the coming session of the Summer Master School. The well-known Italian voice teacher conducted classes with much success at this school several years ago.

Mme. Valeri's classes, according to a recent announcement, will include instruction in fundamental laws of the voice, vocal technique, interpretation and repertoire. Students will give demonstrations before the class. The course will stress instruction by illustration rather than by theory.

Concert Series to Be Given at Mannes School for Scholarship Fund

A series of three Wednesday evening concerts are being given at the David Mannes Music School for the benefit of the scholarship fund. The first concert, on Feb. 3, was given by David and Clara Mannes, who played violin and piano sonatas by Beethoven, Mozart and Brahms. On Feb. 24 Frank Sheridan, pianist and member of the faculty, will play a program including the Chopin B Minor Sonata, the Beethoven E Major Sonata, Op. 109, a Bach Partita and a group of Brahms. On March 16 Walter Damrosch will give a recital at the piano of the third act of "Götterdämmerung."

Chicago Marks Seventieth Anniversary of MacDowell's Birth

CHICAGO, Feb. 6.—The seventieth anniversary of the birth of Edward MacDowell, the composer, who died in 1908, was variously celebrated in Chicago. At the Blackstone Hotel, the Junior Friends of Art, of which Olga Menn is president, heard Edward Collins play MacDowell compositions, Constance Eberhart and Helen Freund sing MacDowell songs, and Carleton Smith talk on "Intimate Glimpses Into the Life and Highlights of the Compositions of MacDowell."

Mr. Smith gave his lecture on the radio during the MacDowell anniversary program, Friday, Dec. 18. The lecturer's radio series, "Artists and Artistry," has an increasing following here. During December, Alexander Kipnis, and Paul Althouse, appeared on this series. M. M.

Music Has Important Place in Activities at College of New Rochelle

NEW ROCHELLE, N. Y., Feb. 5.—The musical activities at the College of New Rochelle, which has an enrollment of 800 girl students, have this season included the organization of an orchestra.

On Jan. 7 a chamber music program was presented by the Grosskopf Trio, composed of Siegmund Grosskopf, violin, Marion Moorhouse Henry, cello, and Ethel Tidmarsh MacDowell, piano. The assisting artist was Kenyon Congdon, baritone, assisted by Marjorie Wiggins, pianist.

The faculty of the music department includes N. Stuart Smith, Warner M. Hawkins, H. Beckett Gibbs, Loretto O'Connell, Kurt Grudzinski, Edith W. Griffing, Mr. Grosskopf and F. Colwell Conklin. Veronica Govers heads the voice department.

WARSAW, Feb. 1.—An international Chopin contest for men and women pianists under twenty-eight years of age will be held here on March 6, in the Filharmonia Hall.

IN SCHOOL AND STUDIO

La Forge-Berumen Concert and Broadcasts

A concert under the direction of Frank La Forge was given at the Bowery Mission on the evening of Jan. 29. Those heard were: Elizabeth Andres, contralto, in German songs; Percy Brown, tenor, who revealed a voice of brilliance in English songs; John Lombardi, baritone; Florence Misgen, dramatic soprano, in a miscellaneous group; Albert Milans, baritone, and Ronald Portman, who has a voice of round, full quality which he employs with skill. The accompaniments were skillfully played by Beryl Blanch and Janice Cleworth.

The usual weekly program was broadcast by the La Forge-Berumen Studios over station WABC on Jan. 28, featuring Kathryn Newman, coloratura soprano, and Edna North, pianist. Miss Newman's delightful voice was projected with accuracy. Miss North played with her customary assurance. Excellent accompaniments were played by Kenneth Yost.

The broadcast of Jan. 21 brought three young artists before the microphone. Lorna Doone and Virginia Dare Williamson, sopranos, sang three groups of seldom heard duets with excellent vocal ensemble. Phil Evans, in addition to playing fine accompaniments, gave two groups of interesting solos.

Adelaide Gescheidt Studio Activities

Walter E. Schiller, bass-baritone, appeared on Dec. 16, as soloist with the Downtown Glee Club at Carnegie Hall under the baton of Channing Lefebvre, and was enthusiastically received. His group included Grieg's "Eros," Morgan's "Chlorinda," and Tchaikovsky's "The Pilgrims."

Louise Temple, contralto, appeared in a recital on Dec. 16, at the Hotel St. George in Brooklyn, before an enthusiastic audience. She showed fine artistic expression, charming personality and excellent stage presence. Her program included songs and arias by Rosa, Durante, Gluck and Grieg, and a group of spirituals by Burleigh and Boatner. The closing group included "A Feast of Lanterns" by Bantock, "Transformation" by Watts, "Moon Marketing" by Weaver and "Daybreak" by Daniels.

Marion Bauer and Harrison Potter Give Lecture-Recital at Diller-Quaile School

An interesting lecture-recital was given by Marion Bauer and Harrison Potter at the Diller-Quaile School of Music on the evening of Jan. 24. Miss Bauer took as her subject "Contemporary Music," showing how it sought, first, to interpret the mind of the age in this day of speed and experimentation, and second, its reversion in some instances to a neo-classicism which took the eighteenth century as its model.

Miss Bauer's points were illustrated by Mr. Potter with piano pieces by Debussy, Goossens, Griffes, Scriabin, Milhaud, Poulenc, Prokofieff, Schönberg, Krenek, Kodaly, Hindemith and Gruenberg; also five excerpts from Miss Bauer's own works.

The musicales are to be continued on Sunday evenings, with other artists playing in many cases from their own compositions.

Estelle Liebling's Artist-Pupils Busy

Beatrice Belkin, soprano, gave a successful Civic Music Association concert in Binghamton, N. Y., on Jan. 26. Miss Belkin was to give a concert at South Norwalk, Conn., on Feb. 7 and will be soloist on Feb. 17 with the Brooklyn

Symphony at the Fourteenth Regiment Armory.

Maude Runyan, mezzo-soprano, sang Albine in "Thais" on Jan. 14 with the Philadelphia Grand Opera. She has been engaged to appear with this company next season. Celia Branz, contralto, sang the part of Tessa in Mr. Aborn's production of "The Gondoliers" during the week of Jan. 11.

Elizabeth Bire, soprano, has been engaged to sing some leading roles with the Colo Santo Opera at the South Florida Fair in Tampa from Feb. 2 to 15. Paul Cadieux, tenor, was one of the soloists at the Hotel Astor on Jan. 25 at a concert given by the Relief Society for the Aged. Frances Sebel, soprano, will be the featured soloist on the Pertussin Hour over WABC on Feb. 18.

Amy Goldsmith and Mabel Jackson, sopranos of the Fuller Brush Hour, were the soloists on the General Motors Hour over WEAJ on Jan. 4 and 11, respectively. Sue Read, soprano, appeared on Feb. 6 with Margaret Anglin over WOR.

Anna Steck, Pupil of Meta Schumann Presented in Recital

The Alpha Theta Chapter of Sigma Alpha Iota presented Anna Steck, soprano, in a recital at Grace Dodge Parlors, Teachers College, Columbia University, on the evening of Jan. 20. Miss Steck is a pupil of Meta Schumann, who is an honorary member of the chapter. A large and distinguished audience attended and was very demonstrative in its approval of the young singer. After the recital a reception for the honorary members was held in Whittier Hall, about a hundred guests being present.

John H. Patrick Heard in Recital at Turner-Maley Studio

John H. Patrick, bass, pupil of Florence Turner-Maley, gave a program of songs in her studio on the afternoon of Jan. 31. Samuel Russel Eves assisted at the piano. Mr. Patrick is the possessor of a warm voice and understanding style, and showed acceptable training in the rendition of his music. A large number of friends were in attendance.

Fay Foster and Assisting Artists Give Oriental Program in Brooklyn

Before a large audience at the Brooklyn Women's Club on Jan. 25, Fay Foster presented an Oriental program, with a number of assisting artists. Miss Foster prefaced each group with explanatory remarks. Others who appeared were Magdalen Helriegel, Tina Valentino, Isabel Hatfield and Henry Tietzen. The final number illustrated the amusing customs of a Chinese theatre, with Mr. Tietzen impersonating the ubiquitous property man.

In Boston Schools

BOSTON, Feb. 5.—Harrison Keller, violin, and Jesus Maria Sanroma, pianist, were the soloists at the first chamber concert of this season by members of the faculty of the New England Conservatory of Music in George W. Brown Hall on the evening of Jan. 20. The program included the Beethoven Sonata in C Major, Op. 96, and Chausson's Concerto in D Major, Op. 21, with the accompaniment played by twelve members of the Conservatory orchestra.

A second concert of chamber music by Conservatory faculty members was given on Jan. 27 in the same hall. Those heard were Georges Laurent, flute; Clement Lenom, oboe; Boaz Piller, bassoon; Georg Boettcher, horn; Einaar Hansen, violin; and Jesus Maria San-

roma, piano, assisted by Bernadette Giguere, clarinet. The program consisted of Thuille's Sextet in B Flat Major, Op. 6, for flute, oboe, clarinet, bassoon, horn and piano; a Loeillet Sonata for flute, oboe and piano, two movements from Brahms's Trio in E Flat Major, Op. 40, for violin, horn and piano, and a Rosini Quartet for flute, clarinet, bassoon and horn.

A third concert of this series is announced to take place on the evening of Feb. 17, the program to consist of sonatas for cello and piano, performed by Joseph Malkin and Mr. Sanroma. Admission to these concerts is by invitation.

* * *

Mrs. Arthur A. Shurcliff, leader of the Beacon Hill Bell Ringers and president of the Boston Guild of Bell Ringers, gave a talk on change-ringing at the open house concert of the Longy School of Music on Jan. 19. The talk was illustrated by the performance of music arranged for a set of twenty-nine bells. Mrs. Shurcliff was assisted by her daughters, Sarah, Elizabeth and Alice Shurcliff, and Barbara Bassett. The concert was one of a weekly series which the Longy School holds on Tuesday evenings throughout the school year.

The mid-year term of the school began on Feb. 1. Several evening classes are open to those registering for the second term. Frederic Tillotson, noted Boston pianist and teacher, will have charge of the master classes in piano technique and interpretation. The chamber music class will be under Yves Chardon, cellist of the Boston Symphony Orchestra. Howard Abell will conduct the choral training class.

W. J. P.

New Headquarters for Singers' School of Musicianship

Mme. Anna E. Ziegler, director of the School of Musicianship for Singers, has announced that the school has established permanent headquarters in the Metropolitan Opera House Studios.

Mmes. Rethberg and Bori and Messrs. Lawrence Tibbett, Edward Johnson and John Charles Thomas are among those who have donated scholarships to the school.

Members of the Song Festival Society, which is sponsored by the school, gave a program of operatic scenes in costume in the Barbizon-Plaza Salon on a recent evening.

Music and Academic Studies Correlated in Flushing Series

An attempt is being made by the Queensboro Teachers' Association to correlate the study of music with the regular courses from the fourth grade to junior high school through the medium of a special course in history and appreciation of music directly based on history, geography and literature. These are being given at Public School 20, Flushing, by Annabelle Bergman, graduate of the New York University School of Music, in cooperation with the College of the City of New York. The series began on Feb. 3.

Phonograph and piano presentations are to be employed by Miss Bergman in developing an analysis of various musical forms.

Charlotte de Volt and Howard Gordon Bennett Give Burlington Recital

BURLINGTON, VT., Feb. 5.—A sonata recital was given under the auspices of the University of Vermont department of music, by Charlotte de Volt, violinist, and Howard Gordon Bennett, pianist, in the University gymnasium recently. Works by Beethoven, Brahms and Franck were applauded.

Miss de Volt is instructor of violin and solfeggio at the University, and Mr. Bennett is head of the music department.

Opera Week Brings Revival, Debut and Return of Wagnerians

(Continued from page 5)

cento" is as superb as any of its kind in all Italian opera.

Aside from this superb ensemble, the best music of the opera is in the prologue. It is not surprising, therefore, to find that both the Council Chamber scene and the prologue were re-written. They show the hand of Boito as well as that of the later Verdi. They are good drama, as well as splendid opera. Originally, there was a "full-dress" overture. Verdi substituted a brief prelude that continues on into the action after the curtains open. This prelude is an example of the refinement of Verdi's instrumental writing in the final stages of his long career. To hear, later in the opera, barrel-organ figures and "Rigoletto" brassy is more than a little disconcerting. The pity is that Verdi, having begun at the beginning, did not re-write the entire score.

Melodies Are Flat and Uninspired

For Verdi, the great weakness of "Simone Boccanegra" is the inferiority of the melodic material in the tunes the opera retains from the "Trovatore" period; as its strength is the conviction and power of the dramatic writing in the parts done over in the "Otello" period. Though of the same vintage, the former are not "Trovatore" melodies. They have the shape, the phraseology; but for the most part they have no stuff in them. They are washed-out, commonplace, bootless left-overs; with a *stornello*-like air for Amelia that might have done duty in "Boccaccio"; a properly climaxed lament of the tenor that has high notes and no insides; and soprano-tenor duets that parade the voices in parallel platitudes. This is by no means the most vulgar music the great Verdi has written. But it is among his least virile, his least personal, his least propulsive, and his least gripping. Of the older airs, the two best are in the prologue, Paolo's "L'Atra Magion" in front of the palace of Fiesco; and Fiesco's own "Il lacerato spirito," which is quite a different thing, with its "Miserere" choral interjections, than the weary concert number of other days. The Boccanegra-Fiesco duet, a stirring number, was written later. In its great moments, those of the revision, the

music has characterization, power, orchestral mastery and choral stir. But the early melodist was somewhere else when the airs were written.

Tibbett's Beautiful Singing

The Metropolitan performance was distinguished chiefly by the very admirable embodiment and really beautiful singing of the title role, in some respects the foremost achievement of Mr. Tibbett's still unfolding career. The baritone's fine voice was beautifully controlled, rich and warm of quality and highly expressive. He was particularly happy as the young Boccanegra of the prologue and he met resourcefully the far heavier requirements of the Council Scene. Conceivably, the role should be a more dominating, even domineering, one than he made it. But we doubt if any other baritone at the opera house could have succeeded as well.

In the Milan performances of the revised version in 1881, the baritone was Maurel, the bass Edouard de Reszke, the tenor Tamagno, a trio scarcely to be challenged today. But Mr. Pinza was believably within striking distance of these giants of the past, with his admirably drawn and richly sung Fiesco. Mr. Martinelli labored manfully and thus earned the applause he got, but his was not singing to make a hopeless part materially less hopeless.

Mme. Müller oversang and took flying leaps at some of her upper tones. When she permitted herself the luxury of vocal and bodily repose, her notes took on a much prettier quality. The Paolo of Mr. Frigerio was vital as to voice and well drawn as to character.

Though the Parravicini scenic production smacked of the days of the original version of "Boccaccio," two or three of the sets had that sense of great height and depth that opera audiences seldom fail to approve. Mr. Sanine's crowd groupings were often impressive. He could improve, however, the aerial fencing in the Council Scene. The fracas between nobles armed with lengthy swords and commoners wielding particularly short-handled hatchets bordered on the absurd. Praise can be freely bestowed on Mr. Serafin's orchestra and Mr. Setti's chorus.

Considered in its entirety, the Metropolitan cast contrived to sing the opera distinctly better than it was sung at performances of "Boccaccio" heard by this reviewer in Vienna and Berlin. But those were by no means exceptional performances. With respect to dramatic conviction, some reservations might have to be made in favor of the European representations. The Metropolitan staging was in most respects superior.

The Third "Juanita"

Suppé's "Donna Juanita" was sung for the third time this season on the afternoon of Jan. 21, for the benefit of the Social Service Auxiliary of the Metropolitan Hospital.

The cast was that of the former performances of the work and included Mmes. Jeritza, Manski, Fleischer, Falco and Flexer, and Messrs. Laubenthal, Clemens, Windheim, d'Angelo, Schützendorf, Cehanovsky, Gabor and Altglass. Mr. Bodanzky conducted.

D.

Mario as Marguerite

The second "Faust" of the season was given on the evening of Jan. 21, the cast being identical with that of the first hearing, save that Mario Basola replaced Giuseppe Danise as Valentine.

Queen Mario sang an excellent Marguerite and won applause not only for her vocalization but for her clearly



Carlo Edwards

Leonora Corona Was Graciously Received as Gioconda, When Called Upon at the Last Moment to Substitute in That Opera

thought-out dramatic characterization. Mr. Pinza's Mephistopheles was again a triumph, and Mr. Lauri-Volpi won approval for his fine singing. The remainder of the cast included Mmes. Besuner and Wakefield and Mr. Wolfe. Mr. Hasselmans conducted with his usual variations of tempo.

Borgioli Makes Debut in "Forza"

The American debut of Armando Borgioli, baritone, as Don Carlos, was a feature of the performance of "Forza del Destino" on the evening of Jan. 22. The cast was headed by Rosa Ponselle, as a vocally sumptuous Leonora.

Giovanni Martinelli, whose Don Alvaro is among his best impersonations, was somewhat hampered by a cold. Others heard were Mme. Bourskaya as Preziosilla, and Messrs. Pasero, Gandolfi, Macpherson, Picco and Ananian. Also in the "Rataplan" were Mmes. Besuner, Doninelli, Ryan, Wells, Divine and Flexer.

Mr. Borgioli, who is only thirty, is a personable figure on the stage and is possessed of a fine voice, of manly volume and wide range. He had a genuinely cordial reception, taking a curtain call alone. Tullio Serafin conducted.

M.

Pons Delights as Rosina

The first "Barber of Seville" of the season drew a large matinee audience on Jan. 23. Lily Pons again delighted a throng with her vivacious performance of Rosina, aided and abetted with Mr. De Luca as Figaro, Mr. Tokatyan as Lindoro, Mr. Pinza as Basilio, and in the lesser roles, Messrs. Malatesta and Paltrinieri and Mme. Wakefield. Mr. Bellezza conducted.

Miss Pons, in the Music Lesson Scene, sang the aria from "Pearl of Brazil" and Bishop's "Lo, Here the Gentle Lark!" and in these as well as in "Una Voce Poco Fa," sung with added florituri, literally brought down

the house. Mr. Tokatyan gave a fine account of himself in one of his best parts singing "Ecco Ridente" very beautifully. Mr. De Luca's Figaro was vocally fine and histrionically engaging. Mr. Pinza as the sordid music master presented a masterpiece. H.

Mme. Ljungberg as Elsa

The success which Göta Ljungberg made as her first appearance as Sieglinde in "Die Walküre" was repeated when she sang Elsa in "Lohengrin" as her second role at the Metropolitan, on the night of Jan. 23. The slender northern soprano brought pictorial charm to the stage pictures and her characterization of the wrongly accused princess of Brabant was one of intelligence, sympathy and taste.

In the first act she met with much presence of mind a troublesome situation when she was afflicted with an unoperatic nosebleed, turning her back on the audience while a chorus member passed her a handkerchief from the wings. If her singing was not altogether steady, it had emotional color and expressiveness and often beauty of tone.

Those who appeared with her were Max Lorenz, as Lohengrin, Friedrich Schorr as Telramund, Julia Claussen as Ortrud, Siegfried Tappolet as King Henry and George Cehanovsky as the Herald. Karl Riedel conducted a smooth but rather placid performance.

T.

Sunday Night Concert

The Sunday Night Concert on Jan. 24 was in the nature of a Viennese evening. Maria Jeritza sang arias from "Merry Widow," including the famous waltz, a duet from "Count of Luxembourg" with Hans Clemens, and with Mr. Clemens and Miss Branzell, a trio from "Gypsy Baron."

Others appearing were Miss Lerch and Messrs. Lorenz, Ransome and Andresen. Mr. Pelletier conducted the orchestra in the "Fledermaus" Overture and the "Blue Danube" Waltzes. N.

"Norma" Marks Half-Season

As the first opera of the second half of the season, Bellini's "Norma" was sung on the evening of Jan. 25. The cast heard was the same as that of the centennial performance on Dec. 26 last, with the exception of Frederick Jagel, who sang Pollione in place of Mr. Lauri-Volpi, and Tancredi Pasero, appearing in place of Mr. Pinza as Oroveso.

Miss Ponselle gave a dramatically fine and a vocally thrilling performance, ably seconded by Miss Swarthout as Adalgisa. Mr. Jagel sang excellently. The remainder of the cast was adequate. Mr. Serafin conducted. J.

"L'Oracolo" in Double Bill

"Cavalleria Rusticana" and "L'Oracolo" were presented in a double bill on the evening of Jan. 27. The principal parts in "Cavalleria" were sung by

(Continued on page 37)

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ST. LOUIS SYMPHONY PLAYS D'INDY WORK

Golschmann Resumes Baton —Myra Hess Appears as Soloist

ST. LOUIS, Feb. 5.—The eleventh pair of symphony concerts on Jan. 22 and 23 provided a program brief in numbers but extremely satisfying. Vladimir Golschmann, who had been indisposed for two weeks, returned to the podium and was given a most enthusiastic greeting. The Introduction to Act II of D'Indy's "Fervaal" was the curtain raiser. The final part of the program was devoted to Schumann's Symphony No. 4 in D Minor, which received a magnificent reading at his hands.

The soloist, Myra Hess, immediately captivated her audiences with her scholarly and skillful playing of the Beethoven C Minor Piano Concerto. Mr. Golschmann gave her perfect support, and at both concerts she gave encores in response to the enthusiasm of the audience.

In the absence of Mr. Golschmann, the second pop concert, on Jan. 19, was led by Scipione Guidi, the assistant conductor. Glinka's "Russlan and Ludmilla" Overture opened the program, followed by the Entr'acte from Schubert's "Rosamunde," Liszt's "Preludes," Bizet's "L'Arlésienne" music and Rimsky-Korsakoff's "Capriccio Espagnol." There was a hearty response from the audience, which was most appreciative of the efforts of Mr. Guidi and the orchestra.

Mr. Guidi also conducted the second Children's Concert.

Chamber Music Group Heard

The St. Louis Chamber Music Ensemble gave its second program of contemporary music at the Chase Hotel on Jan. 10. A Trio for violin, viola and

'cello, Op. 34, by Hindemith; two pieces for string quartet by Aaron Copland, and a Quartet in one movement by Howard Hanson were played. Helen Traubel Carpenter, dramatic soprano, was heard in a group of songs with string quartet accompaniment by Honegger and in a group of five modern songs by Marguerite Fischel, of this city. Her rich voice was heard to fine advantage in both groups.

A mixed group of instrumentalists and vocalists, recruited by Max Stein-del, including Merleta Davis, soprano, Thelma Carrol, contralto, J. Glenn Lee, tenor, and Frank H. Spahn, baritone, gave an evening of Brahms music as the second concert of the chamber music activities of the Ethical Society. The concert took place in Sheldon Memorial Hall and received a hearty response from a large audience.

New Concertmaster Gives Recital

Scipione Guidi, concertmaster and assistant conductor of the Symphony, appeared in a recital before the Wednesday Club in its auditorium on the afternoon of Jan. 21. It was his first public recital appearance here, and he further demonstrated his artistry and fine musicianship, which has evidenced itself repeatedly in the symphony concerts. He was ably supported by Corrine Frederick at the piano.

Mary Wigman gave her first dance recital on Jan. 21 in the Odeon before a capacity audience which was greatly pleased with her novel art.

The final concert of the Concordia Lyceum Series was given on Jan. 22 by John Halk, violinist, whose program was well chosen and adequately performed.

SUSAN L. COST

Noah Bielski, Young Violinist, to Make New York Debut

Noah Bielski, ten-year-old violinist, will give his first New York recital on Feb. 19 in Carnegie Hall. His program will include Tartini's Sonata in

G Minor, the Mendelssohn Concerto, the Fourth Concerto of Vieuxtemps, and a group of shorter numbers. Gregory Ashman will assist at the piano.

Mortimer Scheff Wins Contest of American Musicians' Society



Mortimer Scheff, Pianist, Winner in the Prize Contest Sponsored by the Society of American Musicians

CHICAGO, Feb. 5.—The contest held recently in this city under the auspices of the Society of American Musicians for a Mason & Hamlin grand piano was won by Mortimer Scheff. The contest was open to high school students studying piano anywhere in the States of Michigan, Illinois, Wisconsin and Indiana.

The winner, who is eighteen years of age, was born in Chicago. He attended the public schools of this city, being graduated from the Carl Schurz High School last spring, and studied piano with Earl Blair of the American Conservatory of Music since the age of seven. Four years ago young Mr. Scheff won the piano prize offered by the *Herald-Examiner*. He has also been awarded medals in other contests.

Berkshire Playhouse Trio Heard in Boston Concert

BOSTON, Feb. 5.—A rare musical treat was afforded a select group of music lovers in the Junior League ballroom on the evening of Jan. 18, when a concert was given by the Berkshire Playhouse Trio, Frederick Tillotson, piano; Hugo Kortschak, violin and Emmeran Stoeber, 'cello. The program comprised Beethoven's Trio in E Flat Major, Op. 1, No. 1; Ernest Bloch's Three Nocturnes and Brahms's Trio in C Minor, Op. 101. Each artist was in the vein and the ensemble playing was marked by much artistry. This trio should be heard more frequently.

W. J. P.

Paul Callaway Gives Recital at St. Thomas's

Paul Callaway, artist pupil of Dr. T. Tertius Noble, gave a program of organ music in St. Thomas's Church before a large and appreciative audience, on the afternoon of Jan. 10. Mr. Callaway is an associate of the American Guild of Organists, and holds the position as organist of St. Thomas's Chapel. The program was an impressive one, containing works by Bach, Rheinberger, Dupré, Widor and Roger-Ducasse.

HAIL MOLINARI AS ROCHESTER GUEST

Eastman Orchestra Also Heard in Annual Concert

ROCHESTER, Feb. 5.—The Rochester Philharmonic Orchestra, Bernardino Molinari conducting, was heard on the evening of Jan. 22 at the Eastman Theatre. Mr. Molinari's dynamic conducting brought a splendid response from the orchestra, which achieved fine playing of a difficult program and created great enthusiasm in the audience. The conductor received four recalls after the symphony and a salvo of "bravos" after the closing number. The program consisted of a suite for string orchestra by Corelli, Dvorak's "New World" Symphony, a "Novelletta" by Martucci, Mendelssohn's "Midsummer Night's Dream" Scherzo, and Respighi's "Pines of Rome."

The Eastman School Orchestra, Samuel Belov, conductor, gave its annual concert at the Eastman Theatre on the afternoon of Jan. 22. The freshness and vitality of the youthful orchestra make it always worth listening to, and the program was well selected. It included Sowerby's "Comes Autumn Time" Overture, Mozart's Serenade for strings, the first movement of Brahms's Double Concerto for violin and 'cello, with Karel Blaas and Alexander Reisman as soloists, and Tchaikovsky's Fourth Symphony. There was a large and cordial audience.

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Concerts and Recitals

(Continued from page 25)

respectively, and Norval Brelos, tenor. The program was a charming one. Mrs. Pelton-Jones's playing of the old instrument was delightful in tone and technique. Mr. and Mrs. Kingman gave a pleasing interpretation of a Corelli sonata. Mr. Brelos sang two groups of songs, which included airs from the early Italian and old English anthologies, as well as three works by Francis Hopkinson. Y.

Last Bauer-Potter Recital

The final lecture-recital of the series by Marion Bauer and Harrison Potter was given in the Waldorf-Astoria on the morning of Jan. 26. The program was dedicated to contemporary American composers.

With Mr. Potter illustrating the numbers at the piano, Miss Bauer spoke on works by Griffes, Copland and Gruenberg. Two manuscript sketches by Gruenberg were played for the first time, as were three numbers from Miss Bauer's Op. 21. The works of other contemporary Americans were discussed and their influence upon music noted. Both Miss Bauer and Mr. Potter were the recipients of much applause. J.

Kurtis Brownell in Recital

Kurtis Brownell, tenor, who has done excellent work in the performances of the New York Opera Comique and also won a Naumberg Musical Foundation prize, was heard in a debut recital under the auspices of the foundation in the Town Hall on the afternoon of Jan. 26.

Mr. Brownell's voice is of pleasant quality and well used, as long as he was satisfied to keep it within the natural limits of volume. His more pretentious numbers, from "The Creation," "Manon" and "Don Giovanni," were given in excellent operatic style. His song groups showed an interpretative feeling in this highly different field which is lacked by many operatic artists of more experience. Marian Kallayjian was the accompanist. D.

St. Cecilia Club

Under the baton of Victor Harris, the St. Cecilia Club gave a delightful concert on Jan. 27 at the Town Hall. Opening with Liza Lehmann's "Eudymion," it revived Mrs. H. H. A. Beach's cantata "The Chambered Nautilus," written for this club in 1907. With the composer at the piano, the work made a deep impression. It is re-

markably beautiful music, deeply felt, possessing decided charm today, a quarter of a century after its creation. The club sang it in truly expert fashion. Bessie Ruth Bickford sang the soprano solo with limpid voice and exquisite style, while the sonorous contralto of Mildred Kreuder made her solo portions engaging. In addition to the piano, Willard Sektberg presided at the organ, and Mildred Dilling was the harpist.

At the conclusion of the work, Mrs. Beach was acclaimed by audience and chorus. A gift from the club was the climax of a very gracious presentation speech by Mr. Harris.

There were arrangements of pieces by Goring-Thomas, Koechlin and Debussy (in the latter's "Beau Soir" Mrs. Hamilton H. Kellogg sang the alto solo ably) and of Grieg, and original pieces by Fletcher and Cadman. The last-named was represented by a new work, written for the club and sung for the first time, a fetching "Instructions to a Lady's Maid" to a charming poem by Helena Munn Redewill. Mr. Cadman has put to his credit a superb four-part a cappella piece, harmonically and melodically alluring. It was very well sung.

Herbert Gould, bass, was an applauded soloist in a song group, accompanied at the piano by C. James Velie, and with the club in arrangements of Schubert, Cornelius and Grieg. Miss Dilling won marked favor in Debussy's Two Arabesques and in the harp and piano version of Ravel's "Introduction and Allegro" with Mr. Sektberg, the club's efficient accompanist of the evening.

The high standard which Mr. Harris has always set was again maintained in this program, an evening of women's chorus singing of artistic quality. A.

Frank Sheridan Plays

Frank Sheridan, pianist, was heard in a well-chosen program in the Town Hall on Jan. 27. Besides possessing a fine command of his technical resources, Mr. Sheridan showed himself to be a pianist of scholarly attainments. His program consisted of Brahms's F Minor Sonata, the Bach partita in B Flat, eight preludes by Chopin, Ravel's "Jeux d'Eau," a Serenade by Rachmaninoff, and Dohnanyi's F Major Capriccio.

Playing to a large and warmly responsive audience, Mr. Sheridan interpreted his program with rare understanding and self-effacement. The Bach and Brahms works received well-rounded and vigorous renditions, the Chopin preludes were done with tech-

(Continued on page 37)

BERLIN CIVIC OPERA CUTS EXPENDITURE

1932 Budget Shows Drastic Economies Under New Intendant

BERLIN, Feb. 1.—The board of directors of the Berlin Civic Opera has just completed the preparatory draft of the 1932 budget, which will come up for discussion and decision on April 1. In 1930, the municipal subsidy for this institution amounted to approximately \$619,047, but in 1931 the amount was reduced to \$500,000 as the direct result of the administrative retrenchments and other economic measures dictated by the Government's Emergency Decree.

In 1930, the personnel budget covering the salaries of all employees from the intendant down to the ushers came to about \$976,190, but last year it could be reduced to \$714,285, owing to the general 20-50 per cent cut in the salaries of the leading soloists. The various expenditures under this head are as follows:

Soloists and guest performers	RM 670,000	(\$15,952)
Orchestra	700,000	(\$16,666)
Technical Personnel	660,000	(\$15,714)
Chorus, clerical force, administration, etc.	900,000	(\$21,428)

Charges of Extravagance

In answering charges of extravagance brought against them from various quarters, the directors have pointed out that the seven new performances given during the short period of Ebert's incumbency have cost about \$17,857 for scenery, costumes, etc., while approximately the same sum was expended on one "Tannhäuser" performance two years ago!

If an additional subsidy of 2,100,000 marks is demanded to balance the 1931 budget to March 31 next, it will be due to the general financial depression rather than to immoderate expenditure on the part of the administration. There has also been a marked falling off in box-office receipts during the past two months, particularly for the expensive seats. But this is explained by the fact that the regular subscribers of this opera house are drawn from the class of small office-holders and civil servants, who have been most acutely affected by the city's financial plight.

In 1930-31, the average income of an ordinary performance was 7000 marks (\$1,666), but this year it is about 30 per cent less. It is anticipated that a subsidy of 1,500,000 to 1,700,000 marks (\$357,142 to \$404,761) will be necessary if the financial situation is not improved before the close of the season.

GERALDINE DE COURCY

John Charles Thomas and Kathryn Newman Heard in Concert

The Florence Nightingale Federation of the Methodist Episcopal Hospital presented John Charles Thomas, baritone, and Kathryn Newman, coloratura soprano, at a concert in the Brooklyn Academy of Music on Jan. 30. The Mad Scene from "Lucia" and songs by Hüe, Delibes, La Forge and Cole were captivatingly sung by Miss Newman. Mr. Thomas gave works by Carissimi, Strauss, Brahms and Marx, and a group of English and American songs with notable artistry. The singers joined in a duet from "Rigoletto." A most enthusiastic reception was accorded both artists. Lester Hodges was accompanist for Mr. Thomas and Kenneth Yost for Miss Newman.

Mary E. Downey's "Missa Nativitatis" Given at St. Patrick's Cathedral



Mary E. Downey, Composer of Church Music

Mary E. Downey, whose "Missa Nativitatis," scored for organ, orchestra, solo voices and mixed chorus, was performed in St. Patrick's Cathedral on Christmas Day, claims the distinction of being America's only woman composer of masses. The "Missa Nativitatis" which received its premiere on this occasion under the baton of Pietro Yon, is one of the most recent achievements of a composer who has been active in this field for several years.

Miss Downey is a native of St. Paul, where she attracted much attention as a child prodigy. She studied with Father Francis Missia of the Cathedral in that city, who introduced her to Gregorian chant. At the age of seventeen, she played the organ for the Seminary Choir of the Cathedral.

Coming to New York, she became a pupil of Mr. Yon. She is music director in the Church of St. Theresa in Brooklyn and has given recitals in San Francisco and Nova Scotia, in Kansas and New Jersey. Miss Downey is the composer of string quartets and works for piano and voice as well as liturgical music, and has published several large choral works.

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Debut at Carnegie Hall, Friday, March 18, at 8.30 P. M.

Mgt. Charles K. Davis



Correct Singing Seen as Simple, Instinctive Act of Expression

By WILLIAM EARL BROWN

THE act of intoning syllables, which we call "singing," should be as instinctive as pronouncing words in speaking. That this is true is demonstrated by the fact that stuttering, halting speech may in cases be eradicated by arousing the desire to intone words in a melodious way. The singing voice is a natural phenomenon of the combined texture of the entire body, instinctively served by the coordinated energies of the singer.

"All a singer needs to know could be written on the palm of my hand," exclaimed Lamperti. "The disappearance of great singers dates from the con-

triving of arbitrary methods of voice production. A musical ear, a normal throat and healthy lungs are all the necessities of a singer," this famous teacher said.

Developing Natural Singing

A voice to sing requires no conscious production, no objective method. It issues from the lips spontaneously in response to desire to express thoughts in words melodiously. Neither does the energy to sing require an objective effort or conscious movement. It is generated in the body involuntarily, in response to musical and poetical imagination quickened by emotion.

While "cultivating" the voice, nature's organ, a singer should study music and languages. He should observe instinctive physical and mental reactions while pronouncing words, and sense natural respiration while doing so musically. Only through memory of these observations and sensations can one know how to breathe and sing as nature intended.

Study of words and music, coordinating gymnastics, sensitizing exercises and never-ending mental and physical discipline are essential to the health and beauty of the singing voice. Complete vocal control demands the reciprocal association of ear, throat and lungs, which permits the pronouncing of words in a musical manner.

New York Chamber Music Society to Give New Rondo by Hadley

The New York Chamber Music Society will perform for the first time, at its concert in the Hotel Plaza on the evening of Feb. 14, a Rondo just completed by Henry Hadley as an additional movement to a Theme and Variations which the society has previously presented. The program also will contain Felix Weingartner's Sextet for piano and strings, and the Bach Suite in B Minor for flute.

Associated Music Teachers' League Holds Meeting

The Associated Music Teachers' League, Ernest A. Ash, president, held its monthly meeting on Jan. 13, in Steinway Hall, when the installation of officers took place and a program was presented. After an informal talk, Sigmund Spaeth gave two of his sketches. Two groups of songs by Clara Edwards were sung by Ralph Girard, accompanied by the composer.

Among the speakers were Charlotte Lund, Myrtle H. Bowman, Blanche Skeath, Etta Hamilton Morris, and Jennie Buchwald.

Royal Russian Chorus and Balalaika Orchestra Heard in Daytona Beach

DAYTONA BEACH, FLA., Feb. 5.—The Royal Russian Chorus and Balalaika Orchestra, under the baton of Princess Agreneva Slaviansky, gave a concert at the Auditorium on Jan. 7. The chorus sang an additional program of sacred and secular works at the Community Church on the evening of Jan. 10.

The Palmetto Friday Musicales gave an interesting program recently following their annual breakfast. Priscilla Wood and Opal Peters were presented in two-piano arrangements of the rondo from Beethoven's Concerto No. 3 and

Liszt's "Hungarian Fantasy." Both artists gave excellent performances. Alfred Donnelly, violinist, accompanied by Mrs. S. B. Crosby, played a group of solos.

Francis Findlay Heads Eastern Music Camp Activities for Summer



Bachrach
Francis Findlay, Musical Director of the Eastern Music Camp in Maine

The second season of the Eastern Music Camp, at Lake Messalonskee in Maine, will be held during the coming summer. The camp, which is under the musical direction of Francis Findlay, has a large faculty of experts in various phases of music, and is sponsored by an honorary group of noted musicians. A campaign to raise a fund of \$150,000 for scholarships for worthy students was launched this winter.

Last summer students and faculty members gave a number of public concerts in the camp amphitheatre. The Camp Band and Orchestra, in some cases with student soloists, were heard under noted guest conductors, including Walter Damrosch, Howard Hanson, Wallace Goodrich and others. Chamber music concerts were other features.

Mr. Findlay has had a wide experience in the educational field. As head of the department of public school music at the New England Conservatory, he has trained many young orchestral and choral conductors. He is a member of the national committee on instrumental affairs of the Music Supervisors' National Conference, and conductor of the New England High School Festival Orchestra. He was a prime mover in the founding of the New England Festival Association, of which he is vice-president.

Matthay Association to Present Bruce and Rosalind Simonds

The local committee of the American Matthay Association, headed by Richard McClanahan, president of the organization, will present Bruce and Rosalind Simonds in a recital of music for two pianos in Steinway Hall on the evening of Feb. 10. The proceeds will go to the scholarship fund of the association, which every year makes it possible for a talented student to go to London to study with Tobias Matthay.

Harold Samuel will give another Bach recital in the Town Hall on Saturday afternoon, March 5.

DENVER ORCHESTRA PLAYS LOCAL COMPOSER'S WORK

Civic Symphony under Tureman Gives Premiere of Williamson's "Autumnal Prologue"

DENVER, Feb. 5.—The third program of the Civic Symphony Orchestra, with Horace E. Tureman conducting, was presented at the City Auditorium on Sunday, Jan. 17. The program was a varied one. Emmy Brady, pianist, appeared as soloist and gave a very satisfying performance of Chopin's Concerto in E Major. "Autumnal Prologue" by Waldo Williamson, a local composer, was presented. This work was written in a very scholarly style after the fashion of the first movement of a symphony and gave promise of real ability on the part of its young composer.

Other numbers on the program were the preludes to Act III of "Tannhäuser" and "Lohengrin," and the "Mother Goose" suite, and the "Bolero" of Ravel. JOHN C. KENDEL

René Maison will make his Philadelphia debut in the title role of "Lohengrin" with the Philadelphia Grand Opera Company on the evening of Feb. 18.

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Operas Heard at the Metropolitan

(Continued from page 33)

Mmes. Jeritza, Bourskaya and Falco, and Messrs. Lauri-Volpi and Basiola.

In the Leoni thriller, Mmes. Bori, Wakefield and Rosenthal and Messrs. Scotti, Tokatyan, Pasero, D'Angelo and Paltrinieri were cast in the principal parts. Mr. Bellezza conducted both works.

"Ibbetson" as Benefit

A special benefit performance of Taylor's "Peter Ibbetson" was given on the afternoon of Jan. 29, for the Southern Women's Educational Alliance. The leading roles were again portrayed by Lucrezia Bori, Edward Johnson and Lawrence Tibbett, with other roles assigned to Gladys Swarthout, Ina Bourskaya, Grace Divine, León Rothier, Millo Picco and George Cehanovsky. Tullio Serafin conducted.

The Fourth "Donna Juanita"

"Donna Juanita" was sung for the fourth time, before a large audience, on the evening of Jan. 29. The antics of Maria Jeritza in the title role again proved very amusing. The rest of the cast included Mmes. Manski, Fleischer, Besuner and Flexer, and Messrs. Windheim, D'Angelo, Clemens, Laubenthal, Schützendorf, Ananian, Gabor and Altglass. Artur Bodanzky again conducted.

Ljungberg as Brünnhilde

The Saturday matinee "Walküre" on Jan. 30 was noteworthy for one of the best performances of the first act that has been given at the Metropolitan in many years. Lauritz Melchior was an ideal Siegmund, singing with thrilling intensity. Mme. Kappel as Sieglinde and Siegfried Tappolet as Hunding seconded him. Göta Ljungberg, who had made her debut as Sieglinde to Mme. Kappel's Brünnhilde, changed places with her this time and sang the fiery Valkyr maid excellently. The Fricka of Mme. Branzell was another highlight of the performance. Brünnhilde's sisters in arms were the Mmes. Manski, Wells, Besuner, Bourskaya, Von Essen, Divine, Flexer and Wakefield. In Mr. Bodanzky's hands the orchestra did some of the best playing of the season.

A Benefit "Rigoletto"

"Rigoletto" was sung on the evening of Jan. 30, for the benefit of the French Hospital. Mr. De Luca appeared in the title role and Mme. Pons as Gilda. Mr. Lauri-Volpi was the Duke. The remaining artists included Mmes. Swarthout, Divine, and Messrs. Rothier, Gandolfi, Picco, Bada and Cehanovsky. Mr. Bellezza conducted.

There was a note of variety in the playing of national anthems between

the acts and the presence of distinguished guests in flag-draped boxes.

Sunday Night Concert

The visiting artist at the Sunday night concert on Jan. 31 was Grisca Goluboff, nine-year-old violinist. Young Goluboff played the Mendelssohn Concerto with astounding technical proficiency and confidence. At the conclu-



Vogelsang, Berlin

Doris Doe Made a Successful Metropolitan Debut as Brangäne in the Season's Second "Tristan und Isolde"

sion of the concerto, the audience broke into a hearty and spontaneous ovation, calling the young artist back to the stage a half dozen times.

Metropolitan singers on the program were Queena Mario, Gladys Swarthout, Lawrence Tibbett, Giovanni Martinelli and Leon Rothier.

Corona Sings "Gioconda"

Owing to the indisposition of Rosa Ponselle, the title role of "Gioconda" on the evening of Feb. 1 was sung by Leonora Corona, who has been heard before in the work. Mme. Corona was at her best and won the audience not only by her fine singing but by her dramatic rendition of the role.

Armando Borgioli, singing Barnaba for the first time here, created some excitement in certain portions of the house. His high tones were ringing and forceful and his characterization excellent. Mr. Lauri-Volpi has sung better than on this occasion, but his work was always artistic and his acting graceful. This was his farewell for the season. Julia Claussen was Laura, and Mr. Pasero, Alvise. The remainder of the cast included Mme. Petrova as La Cieca, and Messrs. Gandolfi, Paltrinieri, d'Angelo and Gabor. Mr. Serafin conducted.

Ljungberg a Dramatic Isolde

After the curtain went up, the "Tristan" of Feb. 3 was one of the most thrilling presentations of that opera seen for a long time at the Metropolitan. Most of the magic was distilled by Göta Ljungberg, who, with her dramatic intensity in the heroine's role, infused excitement and ardor throughout the entire assemblage.

Although this soprano reveals vocal flaws, notably some deviation from pitch and a lack of beauty in extreme ranges of her voice, she commands every scene in which she participates with a lovely presence, a vivid dramatic sense and an inner fire of conviction.

Doris Doe, American contralto, made her Metropolitan debut as Brangäne, and shared in the curtain recalls which were plentiful. She possesses a voice of true quality and makes a charming picture, but the role is a taxing one for a newcomer. She will doubtless

have further opportunities to prove her evident gifts.

Mr. Melchior's Tristan was progressively indifferent, good and excellent in the three acts. He gave us such a third act as has not recently been heard, really singing instead of bellowing. Mr. Bohnen, singing King Marke for the first time this season, was, as previously, the actor rather than the singer. The Kurvenal of Mr. Schorr was his familiar fine portrayal. Others heard were Messrs. Clemens and Wolfe.

Mr. Bodanzky, after a dry and interminable Prelude, swung into the remainder of the proceedings with unusual spirit.

Concerts and Recitals

(Continued from page 35)

nical finesse, and the more modern numbers were presented with much zest. The program was enthusiastically applauded throughout.

Sascha Gorodnitzki Heard

Sascha Gorodnitzki, pianist, made his first appearance of the season in Carnegie Hall on the evening of Jan. 28. Mr. Gorodnitzki's ability to overcome technical difficulties was both commendatory and agreeable in so young a pianist.

The program included works by Scarlatti, Beethoven, Schumann, Chopin, Prokofieff and Liszt. In Schumann's "Carneval," Mr. Gorodnitzki succeeded admirably in producing a singing tone of considerable warmth. This pianist has excellent equipment and makes an intelligent employment of his talents. A little more emotional abandon would be desirable in his work, and to all appearances he might easily achieve this.

Ransome Gives Recital

Albert Edward Ransome, tenor of the Metropolitan Opera Company, gave a recital under the auspices of The American Criterion Society in the Town Hall on the evening of Jan. 28.

Mr. Ransome's singing was of a manly, straightforward style, with facile command of his top notes and sustained phrases. His well-built program included early airs, popular operatic

arias and songs of contemporary composers. His singing of the "Preislied" from "Meistersinger" was lyrical in tone and rather more rapid in tempo than is customary. A modern Italian group, comprising songs of Respighi and Cimara, brought long and sustained applause, which was well deserved. Kurt Ruhrseitz assisted agreeably at the piano.

Frances Mann in Recital

Frances Mann, pianist, heard here previously this season, gave a recital in Steinway Hall on the evening of Jan. 29.

The "Faschingsschwank aus Wien" of Schumann, Busoni's arrangement of Bach's chorale "Awake, a Voice Commands" and a Hess arrangement of the same composer's "Jesu, Joy of Man's Desiring," were all attractively presented, as were Beethoven's Thirty-two Variations. The final numbers included works by Grieg, Ibert, Debussy and Guion, and three Chopin pieces, which showed Miss Mann's command of various styles.

The Aguilar's Only Concert

The Aguilar Lute Quartet made its only New York appearance of the season in the Town Hall on the afternoon of Jan. 30.

The program, like others with which this organization has delighted the concert-going public for several seasons, was unique in character and expert in execution. The first group was of pieces by Bach, Beethoven and Mozart, which, according to the program, were played from the original scores. Eight pieces by Stravinsky, arranged exclusively for the Aguilar's, followed. The third group was of three pieces entitled "Old Spain," dedicated to the Aguilar's by Turina. The final group was a "Danse Arabe," dedicated to the quartet by Luis Mondino, and two pieces from de Falla's "Amor Brujo," arranged exclusively for the quartet.

The concert drew an audience of size, and it was highly interested throughout a program which was a refreshing departure from the season's regular musical fare.

D'Aranyi at People's Symphony

Yelli d'Aranyi, violinist, appeared at the Washington Irving High School on (Continued on page 38)

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Concerts in Manhattan

(Continued from page 37)

the evening of Jan. 30, giving one of the recitals in the series sponsored by the People's Symphony Concerts.

Miss d'Aranyi offered an interesting and well-chosen program which began with a Sonata in A Major by Handel. This was followed by an Arietta by Pergolesi, arranged by Sachari, and Paganini's Caprice No. 24. Miss Aranyi later played the Mendelssohn Concerto and a Suite by Stravinsky with much effect. The final group was a Melody by Hubay and two Hungarian Dances by Brahms-Joachim.

The recital was one of especial interest not only on account of the well balanced program, but also because of Miss d'Aranyi's fine playing, which completely won her audience. Frederic Persohn was the accompanist. J.

Cantor Rosenblatt in Recital

Cantor Josef Rosenblatt gave a recital which included numbers in six languages in Steinway Hall on the evening of Jan. 30.

Yiddish and Hebrew ritual numbers and folk-songs, as well as an aria from "La Juive," were all given with characteristic art. Songs by classic and modern composers were highly appreciated by the audience. Willi Friedman was an excellent accompanist and contributed solos by Bach and Chopin. J.

Elman Hailed by Throng

Mischa Elman presented Glazounoff's Concerto in A Minor in his first recital of the season, in Carnegie Hall on Sunday afternoon, Jan. 31. The noted violinist, heard by a capacity audience, gave smooth and singing tone and an undiminished technical mastery to the Russian work, which is relatively short.

The chief items in the program were, however, Handel's Sonata in A Major, which had a performance of fine breadth and dignity, and Mozart's Sonata in B Flat, No. 15, delicately and beautifully wrought. The remainder of the program was given over to transcriptions of works by Gluck, Beethoven, Chopin and Brahms, and Vieux-



Leonora Cortez Was Well Received in a Program of Unusual Interest at Her Recent Carnegie Hall Recital

temps's Ballade and Polonaise. Carroll Hollister was a conscientious collaborator at the piano. M.

Martha Graham Reappears

Martha Graham and her group of dancers gave their second recital of the season, for the benefit of the New School of Social Research, in the Guild Theatre on Sunday afternoon, Jan. 31. The program included a number of the dances seen on her previous program, the "Primitive Mysteries" to music by Louis Horst, the accompanist, being outstanding.

Other works and the composers whose music was utilized were: "Dithyrambic" to a set of Variations by Aaron Copland, "Two Primitive Canticles" and an "Incantation" with music by Villa-Lobos, a "Serenade" to Schönberg strains, and a "Bacchanale" with score by Wallingford Riegger. M.

Stell Andersen and Silvio Scionti

Stell Andersen and Silvio Scionti, who specialize in recitals of works for two pianos, made the first of two appearances in the Town Hall on the evening of Jan. 31.

The program contained two novelties, an arrangement by Louis Victor Saar of a Prelude, Adagio, and Fugue in B Minor by Padre Martini, and a Theme and Variations by Martucci. There were also arrangements of works by Bach and Moussorgsky, and pieces by Ravel, Infante and Rachmaninoff.

Mr. Saar's treatment of the Martini work was musicianly and its performance did all possible for it. The Martucci Variations do not seem to be especially weighty pabulum, though several of them were agreeable music. Three excerpts from Ravel's ballet "Mother Goose" were charmingly given. Lee Pattison's adaptation of "The Arkansas Traveler" brought the program to an amusing and agreeable close. D.

Toscha Seidel in Recital

Toscha Seidel was heard in the Kaufman Auditorium on the evening of Jan. 31, in a concert sponsored by the music department of the Y. M. H. A. and given before an invited audience.

The noted violinist played with his familiar skill and spirit the Mendelssohn Concerto and the Vitali Chaconne, as well as shorter works by Pugnani-Kreisler, Dittersdorf, Brahms and Novacek. Herbert Jaffe was the accompanist. Mr. Seidel was warmly received by the large audience. M.

Argentina in New Dances

La Argentina presented new dances of considerable interest and beauty at

her recital in the Town Hall on the evening of Jan. 31. There were also a number of familiar favorites.

A Cuban Rumba, obviously of not-very-high Negro origin, was a masterpiece not only of dancing but characterization. In this La Argentina, without any swarthy makeup, literally changed herself into a dancer of almost any low Cuban dive. A "Legenda" was interesting, if less original. "Castilla," though more an exhibition of expert pedal technique than actual dancing, was delightful. The Malaguena, seen



Stell Andersen and Silvio Scionti Gave New Works for Two Pianos at Their First Appearance of the Season in the Town Hall

already this year, was a delicious bit, showing the dancer in one of her gamine moods. H.

Dushkin Returns in Recital

Samuel Dushkin, who was heard earlier in the season in the new Stravinsky Concerto, gave a recital in Carnegie Hall on the evening of Feb. 1, with Pierre Luboshutz at the piano.

Mr. Dushkin offered a program containing unfamiliar works such as Weber's Variations on a Norwegian Theme and a Sicilienne by Paradies. There were also the Vitali Chaconne, Paganini's Caprice No. 20, pieces by Prokofiev and Ravel, Fairchild's "Mosquitoes," his own version of the Moussorgsky Gopak, Wieniawski's "Carnival Russe," and the Bach Partita in E Major for violin alone.

The program was such as to call into play a varied style not only of technique but also of interpretation. Mr.



© Mishkin

Edward Ransome, Tenor of the Metropolitan, Gave a Recital of Songs and Operatic Arias in the Town Hall

Dushkin met all the demands which were imposed, and in several of the numbers did playing that was of a high order. The Sicilienne was an especially grateful work and was much applauded. N.

Maria Kurenko in Song Program

Maria Kurenko, soprano, who has been heard in recital here before and who has also sung with the Chicago Opera, gave a program of songs in the Town Hall on the evening of Feb. 1, with Kurt Ruhrseitz at the piano.

Mme. Kurenko dispensed widely assorted musical fare to the delectation of an interested audience. Her hearers applauded her singing of the aria from Campra's "Fêtes Vénitienes," a group with clarinet obbligato by A. Gorodner, works by Bizet, Liszt and others, and a final group by Sadéro and Venzano.

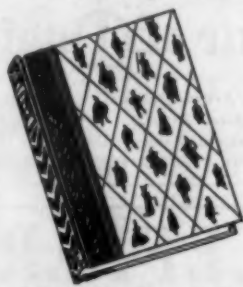
The artist won her audience by some singing of great beauty. As in former appearances, Mme. Kurenko's singing seemed more pleasing in lyric than in coloratura numbers, but her artistic attitude in all her numbers made the concert one of distinct value. D.

Leonora Cortez Returns

Following an extensive European tour, Leonora Cortez, American pianist, reappeared in a Carnegie Hall recital before a large audience on the afternoon of Feb. 2.

The young artist had chosen a representation (Continued on page 41)

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

NEW NBC CONCERT SERIES FEATURES NOTED SINGERS

Schipa and Thomas Are Heard in First Two Sunday Programs of "Swift Garden Party"

A new series of Sunday programs was inaugurated on Jan. 31 over a WJZ network, with Tito Schipa, tenor of the Chicago Civic Opera, as the guest artist. These hours are called the "Swift Garden Party," and are heard at 3:30 p. m.

John Charles Thomas, baritone, was the second to be heard, on Feb. 8. Others in the list for subsequent appearances are Richard Bonelli, Claudia Muzio, Mario Chamlee, Everett Marshall, Dennis King, Marian Anderson, Attilio Baggiore and George Meader.

CHAMBER MUSIC LISTS

Library of Congress Broadcasts to Feature Elshuco and Kroll Ensembles

The Elshuco Trio will play in the Library of Congress series of broadcasts on Feb. 14, over a WJZ network at 11:30 a. m. The members are William Kroll, violinist; Aurelio Giorni, pianist, and Willem Willeke, 'cellist.

They will play the Schubert Trio in B Flat, and a movement each from the Brahms Trios in C Major and B Major.

On Feb. 21, the Kroll String Sextet will be heard, playing the "Verklärte Nacht" of Schönberg and Mr. Kroll's "Scenes out of the East," which include a Little March, "Out of the East" and "Cossack."

Bertha Levitzki in Two Piano-Broadcast

The two-piano concerts over a WJZ network on Sundays at 7:15 p. m. are by Bertha, not Mischa, Levitzki, and Alberto Sciarretti, as was erroneously announced in these pages recently. Miss Levitzki is the sister of Mischa. She and Mr. Sciarretti will play a Capriccio of the latter's in their recital on Feb. 14, as well as the Valse from Rachmaninoff's Second Suite and "Divertissement Japonais" by Laurence.

Sidney Sukoienig Heard in Three Broadcasts

Sidney Sukoienig, pianist, was the soloist with Walter Damrosch and the NBC Orchestra in the Musical Appreciation Hour of Jan. 29, over both NBC networks. He played the Schumann Concerto.

On Jan. 31, he was heard with the Musical Art Quartet over WEA, playing the Dvorak Quintet. He played the Grieg Concerto with Cesare Sodero conducting on the NBC Artists Service Hour on Feb. 5.

Kolitsch Organizes New Series

Vlado Kolitsch, violinist, director of the Candlelight Music Hour, which appeared over WEA last summer, is organizing an ensemble for further broadcasting under the title of The Candlelight Concert. The ensemble is



The Perol String Quartet, Heard Regularly Over WOR. The Members Are: Joseph Coleman, First Violin; Max Hollander, Second Violin; Lillian Fuchs, Viola, and Julian Kahn, 'Cello.

ONE of the most enjoyable chamber music features on the air is the regular series of Sunday broadcasts by the Perol String Quartet, which plays over WOR at 1 p. m.

The quartet was heard in a League

composed of the Kroll String Quartet and the Candlelight singers, with Mr. Kolitsch as soloist.

Musical Americana Features

For the Musical Americana Hour of Feb. 16, over the Columbia network at 3:30 p. m., Harry T. Burleigh, baritone, will sing his own arrangements of spirituals. Barbara Maurel, contralto, will sing several of his songs. John Corigliano, violinist, and Vera Eakin, pianist, will play White's "Bandana Sketches."

The program of Feb. 2 featured music from the Revolutionary period, many of them taken from John Tasker Howard's collection.

Rachel Morton in Opera Broadcast

Rachel Morton, soprano, sang Senta in the presentation of "The Flying Dutchman," with Walter Damrosch, during his Symphonic Hour over a WJZ network on Jan. 24 at 1:15 p. m. The second act of the opera was given, and sung in English.

Roth Quartet and Vera Brodsky to Play

The Roth Quartet will play the Pastorale from Bloch's Quartet over WOR on Feb. 17 at 8:30 p. m. Vera Brodsky, pianist, will join the ensemble for the performance of two movements from the Brahms Piano Quartet in A Major.

Farrar and Gigli to Sing

On the General Electric Circle of Feb. 14, at 5:30 p. m., Geraldine Farrar will be the guest artist. Beniamino Gigli will sing in this hour on Feb. 21.

of Composers program at the French Institute, on Feb. 7, when they played a new quartet by Mario Bruschettini.

For their WOR program of Jan. 7, they featured a Mozart and a Haydn Quartet, and on Jan. 31, a Beethoven.

COLUMBIA CONCERTS BEGIN SECOND BROADCAST SERIES

Bartlett and Robertson Heard in First Programs—Jeannette Vreeland on Feb. 14

A new series of Columbia Concerts programs was begun over a Columbia network on Feb. 7, featuring Ethel Bartlett and Rae Robertson, duo-pianists, as the first to be heard. The hour is 6:30 p. m.

Jeannette Vreeland, soprano, will sing on Feb. 14 at the same hour. Subsequent artists to be presented will be Allan Jones and Ethel Fox; Hans Barth; Richard Bonelli; Robert Goldsand; Maria Kurenko; Elsa Alsen, and Herbert Gould and Grace Leslie.

Orchestral works and accompaniments for the soloists are played by the Columbia Concert Orchestra, Howard Barlow, conductor.

Eddy Brown to Play Bach

For his Master of the Bow hour on Feb. 16 over WOR at 9:45 p. m., Eddy Brown, violinist, will give an all-Bach concert, including the Concerto for flute, violin, oboe and trumpet, with string quartet and piano. Other works heard will be the Concerto for two violins, an aria and a Gavotte for violin and piano, and a flute solo with orchestra.

Bamberger Little Symphony

Philip James will lead the Bamberger Little Symphony in its regular concert over WOR on Feb. 13 at 8 p. m., with Craig McDonnell, baritone, as soloist.

Mr. James has chosen the Coleridge-Taylor suite from "Hiawatha," two movements from the Dvorak "New World" Symphony, "From the Canebreak" by Samuel Gardner, "Cripple Creek" by Lamar Stringfield, Guion's transcription of "Arkansas Traveler" and Haydn Wood's "Virginia."

EASTMAN SCHOOL EVENTS TO BE ON TWO NETWORKS

American Program for Washington Celebration — Pan-American Concert on March 1

Broadcasts of special significance are being made in the Eastman School of Music series originating from station WHAM in Rochester and carried over the NBC network each Wednesday at 4:30 p. m.

In recognition of the Washington Bicentennial, a program will be broadcast on Feb. 24 which will consist of two American dances, orchestrated by Leo Sowerby, "Money Musk," and "The Irish Washerwoman"; Sowerby's "Pop Goes the Weasel" for woodwind quintet, two songs by Hopkinson, a contemporary of Washington, and MacDowell's "Indian Suite."

On Feb. 10 the program was to be in honor of Haydn's bicentennial year and was to consist of the composer's "Surprise" Symphony played by the Eastman School Symphony Orchestra, Samuel Belov conducting.

Missa Solemnis to Be Heard

Beethoven's Missa Solemnis will be broadcast by the Eastman School Chorus and Orchestra in two sections, the first on March 9, the second on March 16, Herman Genhart conducting.

On March 1, the Eastman School Symphony, Dr. Howard Hanson conducting, will be heard over the Columbia chain in one of the Pan American concerts which that company is conducting under the sponsorship of the National Association of Music Clubs.

The concerts in this series originate in various music centres of the country. That of March 1 will originate from Station WHEC in Rochester.

Dr. Hanson has arranged the following program for the concert of March 1:

Overture, "Comes Autumn Time" . . . Sowerby
Two American Dances . . . Sowerby
"Irish Washerwoman"
"Money Musk"
"The Treasure Dome of Kubla Khan" . . . Griffes
Excerpts from "Indian Suite" . . . MacDowell
Symphony No. 2 ("Romantic") . . . Hanson
Andante
Finale

Josef Stopak, violinist, and Josef Honti, pianist, will play a Gretchaninoff Sonata in their regular recital over a WEA network on Feb. 15 at 11 a. m.

THE LITTLE GHOSTS

(E to F Sharp)

(Poem by Thos. S. Jones, Jr.)

by

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Orchestra Concerts

(Continued from page 12)

De Maria Ensemble

De Maria Ensemble, Rosolino de Maria, conductor. Soloist, Sascha Fidelman, violinist. Barbizon-Plaza, Jan. 25, evening. The program:

Overture to the "Impresario".....Mozart
Sonata in C Minor (Pathétique).....Beethoven
Ballade et Polonaise.....Vieuxtemps
Mr. Fidelman
Three Dances.....Cyril Scott
Notturmo and Scherzo from "Fantasy
Pieces" for Piano.....Charles T. Griffes
Caprice Espagnole.....Moszkowski

The De Maria Ensemble is a welcome addition to the list of chamber orchestras that have come into being here in the past few seasons. It played on this occasion with evident competence and was warmly applauded by a large audience. Just why it was deemed appropriate to present a program consisting for the most part of transcriptions from well-known piano works, when there are so many original compositions available for this combination, is not quite clear. The orchestrations, however, were made with skill and proved effective. Those for the Beethoven, Scott, Griffes and Moszkowski numbers were by the conductor. Mr. Fidelman played with conviction and an agreeable style. C.

Reiner with Philadelphians

Philadelphia Orchestra, Fritz Reiner, conductor. Carnegie Hall, Jan. 26, evening. The program:

Overture, Scherzo and Finale, Op. 52.....Schumann
Serenade No. 2, in A Major, Op. 16.....Brahms
"On the Shores of the Moldau".....Smetana
"Also Sprach Zarathustra".....Strauss

Mr. Reiner brought some seldom-heard music for the fifth concert of the Quaker City men, and the second over which he has had command. The Schumann has deserved its long rest, and now deserves another. It contains charming moments, but they do not compensate for the extensive frame in which they are set.

Similarly, the little Brahms serenade (little only in the number of instruments employed) is useful for discern-

ing the acorns which later grew into such mighty oaks, and it was good to hear the splendid work of the orchestra's fine choir of woodwinds. But when the old-fashioned ripples and thunderings of Bohemia's famous river were added to all this, the first half of the program seemed inordinately long.

The Strauss received a fine performance in Mr. Reiner's hands, although the impressive opening lacked some grandeur, possibly because we expect so much from it. The knotty problems of this score were as clearly solved as possible, and the banalities remain always insoluble. Q.

Curtis Students Give Concert

Curtis Institute Symphony, Fritz Reiner, conductor. Soloist, Jorge Bolet, pianist. Curtis Institute Chorus and Orchestra, Louis Bailly, conductor. Soloists, Natalie Bodanskaya, soprano; Conrad Thibault, baritone; Lawrence Apgar, organist. Carnegie Hall, Jan. 29, evening. The program:

Overture to "Oberon".....Weber
Symphony No. 4, in E Minor.....Brahms
First Movement, Concerto in B Flat Minor
Tchaikovsky
Requiem.....Fauré
Miss Bodanskaya, Mr. Thibault, Mr. Apgar

The Curtis Institute forces made a most agreeable impression on an audience which was one of the most brilliant musical ones of the year. The program was ambitious and taxing, but the fresh vitality of the young players and singers established and sustained a note of enthusiasm.

Mr. Reiner, who conducted the first half, has trained the student players well. They played the overture with zest and a nice balance. The Brahms Fourth is, however, a task whose demands they could not always meet, but the fact that they played it as well as they did is remarkable enough. The strings are excellent, and there is enough apparent talent in the woodwinds and brasses to warrant better things from these sections in the future.

All of the soloists are artist-pupils, and showed high artistic ability. The young Mr. Bolet's performance was technically sure, amazingly facile.

Some of the loveliest moments of the evening were heard in the Fauré work, in which Mr. Bailly, conducting for the first time in public, revealed himself as a leader of poetic quality. The orchestral playing was of smooth texture, flowing line and beautiful tone, and the chorus sang extremely well. Miss Bodanskaya and Mr. Thibault distinguished themselves in their occasional solos, and received warm acclamation. Q.

Philharmonic Children

New York Philharmonic-Symphony, Ernest Schelling, conductor. Fifth concert for Young People, Series 1, illustrating celesta and percussion. Soloist, Saul Goodman, tympanist. Carnegie Hall, Jan. 30, morning. The program:

Overture to "Oberon".....Weber
Excerpts from "Nutcracker Suite".....Tchaikovsky
Oriental Impressions.....Eichheim
Song: Prayer from "Hänsel and Gretel".....Humperdinck
Concerto Grosso for Percussion Instruments and Orchestra.....Schreiner
("The Worried Drummer")
Bolero.....Ravel

The audience was loud in its applause of the various numbers and especially of Mr. Goodman's playing of fourteen percussion instruments in the Schreiner number. The Tchaikovsky was also delightfully given, and the Humperdinck Prayer sung heartily.

In the audience were 167 children from the classes of Mrs. Louis H. Koehler, special teacher in the New York City Public Schools. A plea was made by Sonia Stokowski, the eight-year-old daughter of Leopold and Olga Samaroff Stokowski, in behalf of needy musicians.

After the concert some fifty boys and girls, prize and ribbon winners of the 1931 series, gathered in the green-

room backstage and were sworn in as captains in the army of the "Children's Crusade." Each captain was told to organize a group of five lieutenants. Every child in the Crusade was given a small drum by Mrs. Melvin E. Sawin, who helped Mr. Schelling organize the



Jeannette Vreeland Was Soloist in New Krenek Work with Philharmonic-Symphony

movement. These will be used as collection boxes to contain contributions.

At the last concert of the first series on Feb. 27 Mr. Schelling will announce the name of the captain who has raised the most money for the fund and will present the winner with a silver cup. N.

Walter Plays New Krenek Work

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Jeannette Vreeland, soprano. Carnegie Hall, Feb. 4, evening. The program:

Symphony No. IV in D Minor.....Schumann
Aria from "Il Re Pastore".....Mozart
Miss Vreeland
Solo Violin: Mischel Piastro
Siegfried Idyl.....Wagner
Suite "Der Triumph der Empfindsamkeit".....Krenek
(First time in America)
Solo: Miss Vreeland
Variations on a Hungarian Hussar's Song
Frans Schmidt
(First time in America)

Whatever one's feelings about the above concert, one had to recognize the mastery evident in Herr Walter's delivery of all these varied items. He, unlike some conductors, does from memory new things such as the Krenek and Schmidt as well as standard items.

It was a joy to hear such perfect Mozart. Miss Vreeland, one of our finest singers from a technical standpoint as well as the possessor of a voice of singular purity, was resplendent in this music and showed her fine appreciation of its line and spirit. She was applauded heartily after it by the audience, congratulated publicly by the conductor, which was again the case when she sang the difficult solo in Krenek's suite. This she mastered and delivered from memory with ringing tones and musicianship. In the Mozart Mr. Piastro played the obbligato superbly.

The Krenek suite is only worth talking about because of its uncannily deft instrumental garb. The Schmidt variations are ingenious but heavy-footed, each and every one of them less good than the hussar's song from which their composer has made them spring. A.

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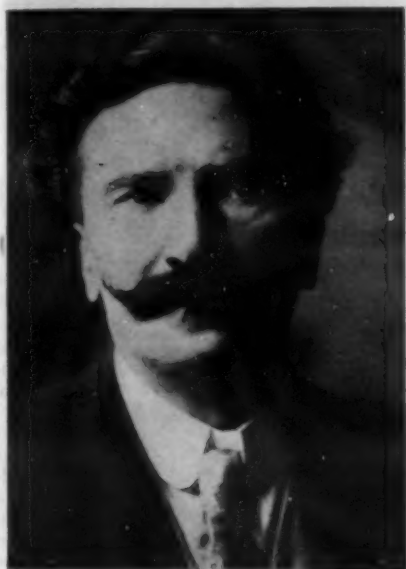
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Passed Away



Franz Xavier Arens

Franz Xavier Arens, founder of the New York People's Symphony Concerts, and an internationally known musician, died at his home in Los Angeles on Jan. 29.

Mr. Arens was born in Neef, Rhenish Prussia, Oct. 28, 1856. He came to this country at the age of ten, but was sent back to Germany to complete his education. He graduated from the Dresden Conservatory in 1885, where he studied under Rheinberger, Wüllner, Abel, Janssen and Kirchner. Returning to America, he was from 1885 to 1888 conductor of the Cleveland Gesangverein and Philharmonic Orchestra. In 1890, he again went back to Europe where he gave American Composers' Concerts in Vienna and other music centres. He took part in the musical activities at the World's Fair in Chicago in 1893.

From 1892 to 1896 Mr. Arens was in charge of the Indianapolis May Music Festivals. In 1897, he became head of the Metropolitan School of Music and principal of its voice department. He was also the first conductor of the New York Manuscript Society.

In 1900, Mr. Arens established the People's Symphony Concerts. His intention was not only to provide good music at a low cost but to create a musical atmosphere for the public similar to that in Europe. The expenses of the first concerts which were given in Cooper Union were paid for out of Mr. Arens's own funds. The following year the concerts were incorporated and the work carried forward by voluntary subscription. In 1909, the concerts moved to Carnegie Hall where, for the first time, seats in the first tier boxes sold for ten cents. In 1910, the People's Symphony Auxiliary Club was organized by Mr. Arens to extend to chamber music. The concerts were abandoned during the war but the chamber music concerts and artists' recitals are still given in the Washington Irving High School.

Besides his wife, Mr. Arens is survived by three sons, Egmont, Ralph Waldo and Winfried.

Mrs. Selma Franko Goldman

Mrs. Selma Franko Goldman, sister of Sam Franko and the late Nahan Franko, and mother of Edwin Franko Goldman, conductor of the Goldman Band, died at her home in New York on Jan. 22.

Mrs. Goldman was born in New Orleans, Aug. 15, 1853. She went to Europe as a child to study music and on her return she and her two brothers and two sisters toured as "The Five Franko Children." Four other children, Mayer, Albert, Walter and Irma survive.

Paul M. Warburg

Paul M. Warburg, internationally known financier, one of the founders of the Federal Reserve system, and a prominent music patron, died at his home on Jan. 24, after an illness of several weeks.

Mr. Warburg was born in Hamburg, Aug. 10, 1868, where his father was the head of a great banking house founded by his great-grandfather in 1798. He was trained not only in his father's banking house but also in Paris, London and other financial centers. On a trip around the world in 1893, Mr. Warburg met in New York, Nina Loeb, daughter of the late Solomon Loeb, of the firm of Kuhn, Loeb & Co. They were married in 1895, and after living in Hamburg for seven years, returned to New York, where Mr. Warburg became a member of the Kuhn, Loeb firm. In 1911, he took out his citizenship papers.

Mr. Warburg was one of the trustees of the Institute of Musical Art, which was founded as a memorial to Mrs. Warburg's mother, Betty Loeb, and afterwards one of the directors of the Juilliard School of Music. John Erskine, president of the Juilliard School, said of Mr. Warburg: "We knew him as a singularly wise and loving friend of art and of artists. He had an unusual understanding of the needs of the artistic temperament and of the relation of music to society as a whole, and the nobility of his character inspired and elevated all who came even indirectly within his influence. His modesty tried to conceal his greatness. His secret acts of kindness could not be numbered. His loss is irreparable."

Mr. Warburg is survived by his wife, one son James Paul, and a daughter, Bettina; his brother Felix Warburg of Kuhn, Loeb & Co., and several brothers in Germany.

J. Warren Andrews

GRANTWOOD, N. J., Feb. 5.—J. Warren Andrews, a founder and former warden of the American Guild of Organists, and for thirty-four years organist and choirmaster of the Church of the Divine Paternity, New York, died here at his home on Jan. 18, after an illness of several weeks.

Mr. Andrews was born in Lynn, Mass., in 1861, and began playing organ there when only eleven years old.

He was organist at leading expositions in this country, including those at Charleston, S. C., St. Louis, Jamestown, Va., and San Francisco. He is survived by his wife, the former Addie M. Breed; two sons and one daughter, and his mother, Mrs. Samuel Andrews, who at the age of ninety-one is living in Swampscott, Mass.

Kelley Cole

WASHINGTON, D. C., Feb. 5.—Kelley Cole, tenor, prominent a generation ago in the concert and light opera field, died here on Jan. 17.

Mr. Cole was born in Cleveland and attended St. Paul's and the Hill schools. He studied music in Paris and in Berlin, and besides holding important choir positions in New York, sang in light opera and was a popular oratorio artist both in America and England. For several years, Mr. Cole had made his home in Old Bennington, Vt., where he was buried. Mr. Cole is survived by his wife, Carolyn Percey Cole.

Lady Dean Paul

LONDON, Feb. 1.—Lady Dean Paul, the daughter of the famous violinist and composer, Wieniawski, and well known as a composer under her pen-name of "Poldowski," died here on Jan. 28 after a long illness.

Irene Regine Wieniawski was born in Brussels about sixty years ago while her father was professor of violin at the conservatory in that city. She married Sir Aubrey Edward Henry Dean Paul in 1901. About ten years ago she made appearances in New York as a pianist, singer and composer.

Concerts and Recitals

(Continued from page 38)

sentative program which revealed many facets of her piano style. The mainstay of the program was Beethoven's Sonata in C Sharp Minor, which was projected with considerable success, especially in those passages calling for technical finesse. Schumann's "In der Nacht," Romanze and Toccata, and a Chopin group brought other examples of felicitous playing. Miss Cortez excelled in the more spirited works in this list, the last-named composer's Rondo in E Flat being delightfully given. A Debussy Danse, Liszt's brilliant "Sonetto del Petrarca," Scriabin's Etude in D Flat, and works by Rachmaninoff and Strauss-Tausig were other items in the final part of the concert, which brought a demand for several encores. A well-equipped artist, Miss Cortez has an especial flair for Chopin and Liszt works. The response was notably cordial. M.

Shura Cherkassky's Second

Shura Cherkassky, pianist, gave his second recital in Carnegie Hall on the evening of Feb. 2, being greeted by an audience of creditable proportions.

Young Mr. Cherkassky played the lengthy Bach Chaconne in the Busoni transcription, the two familiar Scarlatti numbers as arranged by Tausig, a first performance of a "Fairy Tale" by Chasins, five Chopin numbers and works of smaller calibre.

Again, beautiful phrasing and tone of great purity were the outstanding characteristics of Mr. Cherkassky's playing and to these one must add unerring accuracy and growing power. Obviously, this young man, who has already distanced so many older artists, has not yet reached his ultimate possibilities. His audience was unstinted in its approval. J.

Old Hebrew Music Presented

Under the leadership of Lazare Saminsky, a concert of traditional Hebrew music was given at the New School for Social Research on the evening of Feb. 2. Those taking part were Ray Porter Miller, soprano; Lucien Rutman, tenor; Moses Rudinov, cantor of the Temple Emanu-El; Gottfried Federlein, pianist, and an ensemble of soloists from the Emanu-El Choir.

One has too few opportunities of hearing this music outside of its religious setting. The dignity and high inspirational quality of it were tremendously impressive. D.

The Elshuco's Third

The third concert of the series by the Elshuco Trio was given in the Engineering Auditorium on the evening of Feb. 2, to the usual capacity audience.

The program included Dohnanyi's Piano Quintet in E Flat Minor, in which Edwin Ideler, violin, and Conrad Held, viola, assisted, d'Indy's Piano Quintet in G Minor and Rubin Goldmark's Piano Quartet in A Major.

The d'Indy work was played in memoriam of its composer, who died last December. It is highly cerebral and not especially interesting music and, placed next to the more meaty Dohnanyi piece, suffered slightly by comparison. However, it was worth hearing, especially in so good a performance. Mr. Goldmark's Quartet was melodious and well conceived, and proved altogether worthwhile. J.

Clara Rabinovitch, Pianist

Clara Rabinovitch, pianist, heard annually in New York for several seasons, gave a recital in the Town Hall on the evening of Feb. 2.

Beethoven's Sonata in D Minor, Op. 31, No. 2, a group of Chopin, a Sonata by Cantallos and a Respighi arrangement of an old air and other works made up the list. In this well-contrasted program, Miss Rabinovitch had every opportunity to display her varied

ability. The Beethoven was contemplative in style, and a fine understanding was shown of the Chopin, especially the Scherzo in C Sharp Minor, which made its playing highly gratifying. An arrangement of de Falla's Ritual Fire Dance was particularly appreciated by the audience, which was one of large dimensions. J.

The Elshucos at Juilliard School

The Elshuco Trio, Karl Kraeuter, violin, Willem Willeke, cello, and Aurelio Giorni, piano, gave a short but delightful program in the auditorium of the Juilliard School on the afternoon of Feb. 3.

The two numbers were Brahms's Trio in B Major, Op. 8, and Schubert's Trio in B Flat Major, Op. 99. The ensemble of the organization was of its customary excellence, and the Brahms, especially, was exquisitely played. The response of the audience was instantaneous. D.

Lea Luboshutz Applauded

Lea Luboshutz, violinist, was heard in recital in the Town Hall on the evening of Feb. 4, with Harry Kaufman at the piano.

Mme. Luboshutz offered the Brahms G Major Sonata, the Bach Chaconne which, in one form or another, is being much played hereabouts, the Wieniawski D Minor Concerto, and lesser pieces.

The Bach Chaconne had well-contrasted periods and was excellent in every way. In the Brahms Sonata, Mme. Luboshutz did some highly satisfactory playing, and also delighted in the shorter pieces, notably a Caprice by Kreutzer-Kaufman, which had to be repeated. The Wieniawski Concerto drew loud applause in spite of its somewhat dated sweetnesses. The audience was highly enthusiastic throughout the program. D.

Rebecca Davidson Returns

Rebecca Davidson, pianist, gave a most agreeable program in the Town Hall on the evening of Feb. 4.

Old-world numbers by Couperin and Scarlatti were given with delicacy, and the C Minor Fantasia of Mozart was an excellent piece of playing of that period. A group of Brahms displayed more vigorous tone and temperament, and pieces by Ravel showed a clear understanding of the beauties of that music. Miss Davidson's especial charm is that of delicacy of contrast, and musical, singing tone. J.

Other Concerts

LUCIENNE RADISSE, cello; DR. ALEXANDER RUSSELL, organ; FRANCES BLAISDELL, flute, and GERMAINE BENTZ, piano. Afternoon musicale, Wanamaker Auditorium, Jan. 20.

ANNE PARSONS, mezzo-soprano, President Theatre, Jan. 24. Voice of promising quality and power, not yet fully under control. Sandro Corona, accompanist.

RAY PORTER MILLER, soprano, Barbizon-Plaza, Jan. 26. Good soprano voice and pleasing stage presence. Program in five languages agreeably presented. Leonard Rudko, accompanist.

EUNICE HOWARD, pianist; HELEN YOUNG, soprano; SIDNEY SCHACTER, pianist, and J. THURSTON NOE, organ. Wanamaker afternoon musicale, second concert of second series, Jan. 27.

ADELE MARCUS, pianist, Town Hall, Jan. 30. Displayed excellent technical equipment and understanding of a program whose major works were chosen from Beethoven, Chopin, Brahms and Scriabine.

HAZEL GRIGGS, pianist. Barbizon, Jan. 31. Reappearance of a former child pianist in a program much of which was out of the beaten track. An interesting player of solid ability.

GREAT MUSIC FESTIVAL PLANNED FOR CHICAGO 1933 EXPOSITION

Forces of the Country Will Be Mobilized on Hitherto Unattempted Scale, Says Herbert Witherspoon, Music Chairman for Exposition — Programs of Symphonic, Chamber, Band and Choral Music, and Recitals by Noted Artists Projected—Music Buildings to Contain Great Concert Hall with Organ

CHICAGO, Feb. 6.—Plans for a national festival of music on a scale never before attempted in this country, and probably surpassing anything hitherto heard in Europe, have been announced for Chicago's Century of



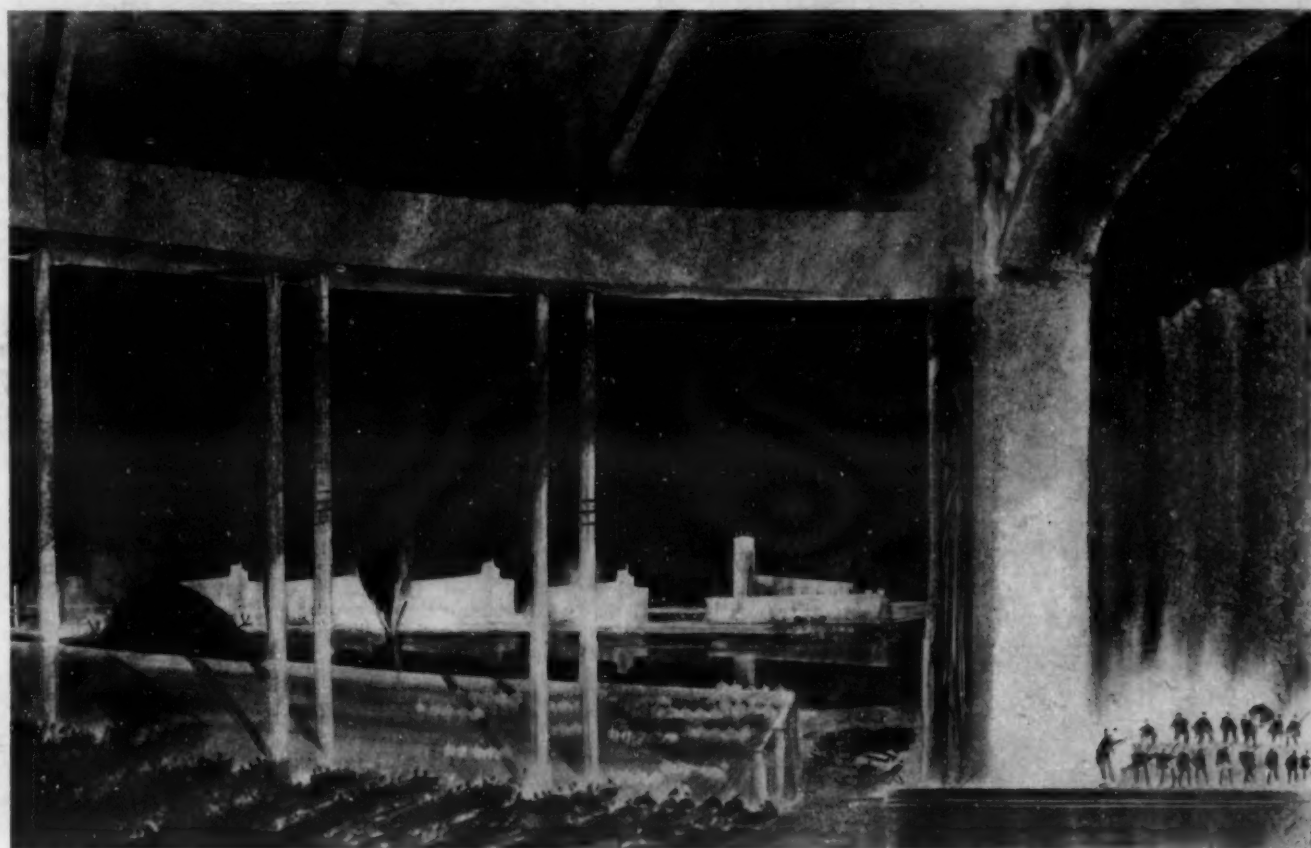
Herbert Witherspoon, Chairman of the General Committee on Music, Who Has Announced Plans for Chicago's 1933 Exposition

Progress Exposition, which will open on June 1, 1933, and extend over five months. Herbert Witherspoon, chairman of the general committee on music for the exposition, said that America's legions of musical talent will be mobilized to perform every representative type of music.

Symphonic and Recital Events

In addition to band and chamber music concerts, a symphony orchestra of 100 players, with a resident conductor, will be conducted by internationally famous guests. There will be recitals by world celebrities. Mrs. Elizabeth Sprague Coolidge, well-known patron of music, Mr. Witherspoon said, has volunteered to provide such concerts on an extensive scale. There will be ballets, pageants and similar performances.

Dr. Frederick A. Stock, conductor of the Chicago Symphony, has been appointed general music director, and will act in an advisory capacity in arranging the programs to be decided upon. Three symphonic and three choral concerts are planned for each week during the summer. Announcement of conductors of orchestras and other organizations will be made as soon as final details have been arranged. Options on their services have



Architect's Sketch of the Interior of the Proposed Music Auditorium for the Chicago Century of Progress Exposition, Showing the View from the Building Across the Lagoon

already been obtained. Several foreign organizations have already volunteered their services, and it is hoped that a definite arrangement can be made for their visits. Mr. Witherspoon will sail for Europe in the near future and will complete arrangements for the appearances of foreign organizations and artists.

Choral Concerts on Large Scale

The National Eisteddfod, bringing hundreds of Welsh singers to Chicago, will be held at the exposition during September. A week in August probably will be set aside for national and international glee clubs, representing many universities, their participation arranged by Marshall Bartholomew of Yale University. Leading choral societies will contribute to the concert programs, singing with orchestra in several instances and with famous soloists.

The supervisors of music from the public schools have arranged their own program, beginning late in June and extending over a period of three or four weeks, enlisting school bands, orchestras and choral societies. Among the prominent supervisors in charge will be Joseph E. Maddy, director of the National High School Orchestra Camp, Interlochen, Mich., and Dr. Hollis Dann, of New York University.

Special Buildings for Music

The musical activities will be largely concentrated in a music group of buildings, which it is proposed to erect on Northerly Island adjoining the mainland site of the exposition. The island will be reached by a picturesque bridge, a modified rendering of the Ponte Vecchio in Florence.

The main structure of the music group will be a large auditorium with a seating capacity of 5000, completely roofed but with its sides open to the air. It will be equipped with curtains

or shutters which may be drawn to protect the audience in inclement weather. The stage will accommodate 1000 persons. A great organ will be installed, probably at the rear of the stage, and daily recitals will be given by famous organists of America and Europe. There will also be a small concert hall seating 600, for recitals and chamber music, and accommodations for a department of education in music, orchestra rooms, rest rooms, offices, reception rooms for artists and space for exhibits.

Committees Appointed

The business details of the music department will be under the direction of William E. Walter, chief of the music division of the exposition formerly manager of the Detroit and St. Louis Symphony Orchestras. Organizations desiring to appear at the exposition,

it is announced, should address their applications to Mr. Walter, at the Administration Building, Burnham Park, Century of Progress Exposition, Chicago.

The executive committee of the music department includes, besides Mr. Witherspoon, Herbert M. Johnson as secretary, Dr. Stock, Dr. Allen D. Albert, Henry E. Voegeli, Howard Hanson and John Alden Carpenter. The general music committee also includes Mrs. Samuel Insull, Mrs. Francis J. Johnson, Mrs. Waller Borden and Mrs. Charles H. Swift.

Another large committee, with a membership of probably 100, will be appointed from various cities. A concert committee to act solely in an advisory capacity has also been formed, to include George Engles, chairman; Arthur Judson, Charles L. Wagner, Dema E. Harshbarger and Bertha Ott.

STUDENT AWARDS PLANNED BY SUPERVISORS

Music Discrimination Contest Announced for Convention

CLEVELAND, Feb. 5.—A feature of the Silver Anniversary Meeting of the Music Supervisors National Conference, to be held here from April 3 to 8, will be a "music discrimination" contest for high school students on April 6. Those eligible to enter the contest are members of the 1932 National High School Chorus and Orchestra, visiting band players assembled for the Conference Band Demonstration, and students, recommended by their school music teachers, who are in Cleveland at the time of the contest.

Prizes, consisting of scholarships, including all expenses, in any of the established summer music camps, will be awarded. Among these prizes are

three scholarships furnished by the National Broadcasting Company. Contestants will be graded on their ability to recognize different types of music, the styles of various composers, and ability to identify musical forms, types of voices and instruments of the orchestra.

The meeting of the National Conference, which will last six days, will have a varied program of activities. Important events will include a special program by the Cleveland Orchestra, a session on conducting and choral interpretation under the chairmanship of Dr. Hollis Dann, an address by John Erskine, an educational symposium, and appearances by the Chicago A Cappella Choir and the Cleveland Woodwind Ensemble, in addition to student activities, banquets and general sessions.